DOCUMENT RESUME

ED 262 836 JC 850 543

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TITLE	Community-Base Project.
INSTITUTION	Dutchess Community Coll., Poughkeepsie, N.Y.
PUB DATE	[85]
NOTE	137p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052) -- Guides - Classroom Use - Materials (For Learner) (051)
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	Community Colleges; Community Study; Program Descriptions; Relevance (Education); Research Papers (Students); Sequential Approach; *Student Research; *Teaching Methods; Two Year Colleges; Writing Exercises; *Writing Instruction; *Writing Skills

ABSTRACT

This manual presents a sequence of assignments to encourage students to commit themselves to a writing project in which the content is derived from their own purposeful investigations of subjects within their local community. Introductory information explains how the instructional sequence works, indicating that: (1) students are asked to investigate a subject that has aroused their curiosity, but which they have never taken the time to explore; (2) the subject must be a current reality in their community, must be unfamiliar to them, and must begin with a specific and narrowed person, place, or thing; and (3) the writing project develops through a structured sequence of assignments that allows students to expand, shift, and deepen the focus of their search. Next, the assignments are presented, along with suggestions for the instructor and samples of student work. The assignments include writing a project proposal; conducting an interview; writing narratives and summaries; completing worksheets and readings; drawing contrasts regarding selected aspects of the topic; preparing a logical and persuasive argument; and making an oral presentation. The final exam is included. (EJV)

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ED262836

COMMUNITY-BASE PROJECT

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A Note to the English Department

The Community-Base Project, a sequence of assignments I've developed and expanded over the past few years, has been successful in encouraging students to commit themselves to a writing project in which the content derives from their own purposeful investigations of subjects within their local community. The content is important to them because they have a stake in it, having spent many hours preparing for and conducting an interview with an authority on their chosen subject. The content is interesting to them and to me because it begins with a strong curiosity within them and follows through a structured sequence of assignments that allows them to expand, shift, and deepen the focus of their search.

Here is how the Community-Base Project works: at the beginning of the semester students are asked to consider carefully the topic which will be the starting point of their project. I encourage them to use their time- with the reward of a grade and college credits- to investigate a subject that has aroused their curiosity but which, for one reason or another, they have never taken the time to explore. It must be a vigorous, current reality in their community: a person, an institution, a building, a place of geographic interest, a group. It must be a subject unfamiliar to them, for the purpose of the project is to explore and grow, not to report on what is known. And the project must begin with a specific and narrowed person, place, or group: not with "alcoholism" but with the local chapter of the Alcoholics Anonymous; not with "The Hudson River" but with the Poughkeepsie Railroad Bridge, which once carried heavy railway traffic across the river. The following are a few examples of initial topics from classes taught by me and by Peter Hawkes, a colleague who has used the Project and helped me improve it with his suggestions: Downstate Correctional Facility; the United Nuclear Corporation of Pawling, New York; Irene Ringwood, 1934 graduate of Vassar College; the budget of St. Francis Hospital; Rombout Cemetery; Dutchess County Family Court; Brad Hoyt, a saw filer; the Viking Iron Works, a steel forgery; Playback Theater; Sybil Ludington, the female Paul Revere of the Revolutionary War; the Millerton Day Care Center; Floyd Patterson, ex-heavyweight champion; the Montfort Reptile Institute; suicide prevention at Carmel High School; Sylcox Nursing Home; a stock broker at E.F. Hutton; the Gertrude Ford Tea Company; Upton Lake Christian Academy; and the Hopewell Animal Hospital.

In the Proposal and Interview assignments I help students determine the essential directions of their interests, and they are required to show me at least twenty questions they plan to cover in their interview session. In class discussions I show them how to produce a useful mix of closed and open-ended questions, that is, those that will yield short, often statistical information, and those that will invite the interviewee to expand, to detail, to editorialize, and to respond on a personal level. After the interview students submit a combined narrative and summary essay in which they re-create the event of the interview and then classify and summarize major areas of information they gathered. I often find cleverly rendered and appealing narrative

voices in these essays, because students recognize the opportunity to adopt a journalistic tone that is familiar to them through their television viewing. I've been told by some students that in the interview they've experienced the imagined pleasures of being an on-the-beat reporter. And in many instances they had good reasons for feeling proud of their success with the interview, for they have talked with mayors, prosecuting attorneys, prison inmates, boxing champions, executives, engineers, and fascinating "little people."

In the second stage of the Project students respond to a lengthy worksheet whose purpose is to lead them to a new but connected topic, one which casts their initial subject in the light of a broader social, economic, historical or political context. Class discussions supplement students' individual efforts in the worksheet; within the class group students have the opportunity not only to get help in viewing their own topics afresh but also to see how other students grow intellectually by recognizing how their subjects connect with the larger, complex workings of society. Once the students have conceived of a new, larger, but connected area of interest, they do fairly extensive research on it. Let me give you some brief examples charting the progression of several students' projects. One fellow began with an interview with a local emergency medical technician. His interviewee spoke of uneasiness she felt about the potential liability issues surrounding dramatic emergency care of injured people. His casual reading about technicalities of liability led him to look into malpractice issues--as it so happened, just as the New York Times was running a spread about the problem of skyrocketing malpractice insurance rates for New York State obstetricians and orthopedic surgeons. The subject of his Contrast paper became the different malpractice experience of upstate New York and New York City doctors. His reading in this area led him to research on another medical issue: the difficulties medical practitioners face in deciding whether to "pull the plug." His Argument paper, creating a hypothetical Mrs. Smith, took a position in favor of withdrawing life support systems from terminally ill patients. Another student began with an interview with the director of a local art gallery. In considering the struggles for survival of many smaller cultural organizations, she used her Contrast paper to focus on differing perspectives about the potential effects of Reagan's proposed tax reforms on art donors and on the general health of the gallery and museum world. Her Argument paper was an appeal against the decadence of kitsch art. Finally, another student talked with an IBM engineer about a ground water contamination incident at a local plant. His discoveries led him to consider other pollution concerns, and his Contrast and Argument papers dealt with the acid rain problem, and particularly with differing American and Canadian government approaches to the crisis. I can report with pleasure that students have told me at the end of the semester that they consider themselves new and enlightened environmentalists, feminists, and other breeds of reformers. You can see that the material students cover may range across a variety of disciplines: philosophy, history, politics, sociology, psychology, science, fine arts. I should emphasize that I do not treat their Contrast and Argument papers as lengthy, conventional research papers, although I do require students to incorporate reading notes and declare their sources in standard research format. Given the comprehensive

nature of the Project, I ask only that these papers touch on some of the essential information and issues. My purpose is to help them see connections: to recognize that that famous country inn where they had dinner after the graduation dance is part of a web of history, of industries, of local economies and politics, and of employees' welfare and standards of living.

At semester's end students make brief oral presentations to the class. Several things may happen: students who earlier may have been intimidated by the mere thought of public speaking will no longer feel panicked, after having conducted successful and satisfying interviews with community figures. The brief, post-presentation discussions may reveal self-assured responses from students who now see themselves as authoritative about their subjects - an attitude which may not be fully legitimate scholastically, but one which certainly may have been earned for a short semester's work.

The last assignment is a final exam in which I ask each student to examine and evaluate the work of one other assigned student. Students are paired with members of the small group in which they've shared their drafts of essays throughout the semester, so they are already familiar with the project they must evaluate.

In my English Composition classes I have used the Community-Base Project in combination with textbooks, but for the past two semesters I've used no text except a reference handbook, many handouts for exercises and supplementary material, and assigned readings from the New York Times, which we are lucky to be able to pick up at our neighborhood stores. I've been able to bring into class and use with the Project other approaches to composition. A discussion of Kinneavy's aims of discourse, for instance, helps students shape and organize some of their assignments. The investigative worksheet uses a sequence of questions which roughly parallels the particle, wave, and field categories developed in the heuristic theories of Richard Young, Alton Becker, and Kenneth Pike. Students in my classes are organized into small work groups, using collaborative learning assignments to critique their own essays and those of students in other classes. In the first three to four weeks I cover basic material on paragraph development, organization, and levels of generalization, and throughout the semester I intersperse lessons on introductions, figurative language, sentence structure problems, and so on. For the most part the Project dominates the work of the last 10-12 weeks of the semester.

In using the Community-Base Project my students and I have benefited in several ways. The Interview assignment takes them outside of the classroom and into lively situations where their skills and courage are tested. The odds for success in the interviews are stacked in students' favor; most people interviewed have been gracious and helpful when faced with a well-prepared, nervous college student obviously doing serious work. When students complete the Project they generally have a solid, deserved feeling of accomplishment and self-confidence, born from the recognition that they have done the respectable work of a reporter, a "writer." Also, a number of students

have told me that they've done volunteer work for agencies such as the NAACP or a children's home, or made new friends, because of their exposure to individuals or groups during the interview process.

I enjoy the Project most because I feel the students truly are engaged. I am stimulated by the variety of papers I read. No essays on pets, plants, vacations, or college goals. I learn about people, organizations, and places in the area that previously were a mystery to me. And in class I am challenged to think on my feet, responding to subjects from which I may learn something new.

My experience has suggested several potential problems in the use of the Project. Non-native students, particularly those who have been in the United States only for a short time, may feel overwhelmed by having to explore unfamiliar subjects in a culture that already is strange and intimidating to them. A teacher will have to meet in conference with this kind of student, make some suggestions, perhaps help set up the interview, and be sure he or she is following a useful path. I had to divert a Somalian student from his chosen subject when it became clear that he was being misused by his insurance salesman "source." Another Nigerian student was picked up for questioning by police after he'd been reported by one of the people he'd talked to as he interviewed residents in a neighborhood that once had been a proud showcase in the city but had fallen into deterioration and crime.

The Project does require greater vigilance from the teacher. The student who has made poor choices in subject matter, who has prepared a vague interview or - through no fault of his own - who runs into trouble with the interviewee's scheduling or lack of knowledge, may be unable to recover sufficiently to complete the work. The teacher must frequently check up on the students' progress, particularly that of the struggling ones, both formally in classroom discussions and informally outside of class. Also, teachers should be sure that students keep in mind the assignments ahead of them as they progress through the Project. For instance, students should be reminded to ask their interviewees for potential resource materials for research and for suggestions about controversies related to the subject, which may lead to ideas for the Argument paper.

I am satisfied that the Community-Base Project is an appropriate and workable idea for most community colleges and four-year college composition courses. Assignments may be re-structured, added, and deleted, but the use of student-generated content, gathered from outside interviews and research, as the basis for written work and classroom activities, seems easily adaptable. Perhaps students would have a wider range of choices if their college was located in a more densely populated and urban area. Poughkeepsie, New York and Dutchess County happen to offer an array of state hospitals, correctional facilities, government agencies, monastic retreats, and cultural organizations. But I feel confident that students living even in fairly isolated, perhaps rural areas would still be able to search out unfamiliar and interesting subjects. Any community offers a microcosm for the complex workings of the larger society.

I've addressed my observations to the concerns of the introductory composition course. However, I should mention that in the past I've also used scaled-down versions of the Project in paragraph-based, developmental writing classes. In them I've required shorter assignments, minimal research, and Contrast and Argument papers directed more toward the original Project topic. Nevertheless, I have been particularly pleased to see developmental students respond so eagerly and conscientiously to the demands of a non-credit course, and in them I've seen greater strides in increased self-esteem and the belief that they can succeed in college. I've stopped using the Project in these courses simply because I don't want to duplicate the content of regular composition courses. This semester, in my developmental writing course, I'm faced with the unhappy task of devising topics for the writing assignments; nothing I come up with seems at all interesting to me, and I imagine that students must feel the same.

The Community-Base Project as I've developed it is simply an apparatus to organize a composition course around student-generated content. The idea or variations of it could easily be adapted to the needs of other classrooms. This handbook includes all of the Project's assignments, suggestions for teaching, and sample student essays with discussion questions. The essays have been edited only for errors in mechanics, spelling, and the most egregious sentence structure problems. I've chosen them not because I think all of them are the best student work but because they will allow you to discuss successes and possible snags in the assignments.

I know that other teachers of writing have found marvelous ways to bring about thoughtful, interesting essays from their students. The Community-Base Project has been my way for several years. I welcome its potential to help me gain new respect for my students; I see them in their work not as awkward, embarrassed and defeated but as capable and engaged. I like myself in my work better, because I believe I am doing a right thing. I believe the Project nurtures positive images of the composition class for the students, of the English curriculum for other College departments, and of the College itself for those community people who participate as information sources. There is a dignity that shines through the essays of students who have approached their work with honest excitement and who want to say, "This is mine."

Community-Base Project
Introduction

The demands of daily life require our close attention and sometimes allow us little time to think and act outside of our habits. Eating, drinking, sleeping, driving, bathing, brushing: in our evil moods we may feel like animals trapped in a pattern of stimulus/response--or worse, like machines. Yet somehow most of us keep the ability to be surprised and to snatch a few moments from time to pursue a mystery that has aroused our curiosity. Do you remember the old woman at the bus stop in front of the jewelry store, who stood in the gutter on one sturdy crutch and with the end of the other carefully pushed gum wrappers, cigarette stubs, bottle caps, and once, even a dead bird into tiny, neat piles of garbage--or someone like her? Remember driving by every day the sign for a REPTILE INSTITUTE, feeling both repulsed and fascinated by the images of lizards and snakes, darting tongues and flapping tails, that filled your mind? You always wondered about that woman and that institute but never had the free, focused timed to explore them and search for the facts that would help you understand.

The Community-Base Project gives you the opportunity to pause in your daily routines and investigate a mystery that has held your imagination. Through the process of interviewing, reading, speaking, and writing a sequence of papers, you'll become an authority on the subject of your exploration, and you may well broaden your knowledge of things you can't even anticipate now. Your careful completion of the varied writing assignments in the Project will improve your ability to search for ideas when you're not sure how to go about the task, and to express your gathered information and your opinions in a clear, focused, organized way.

The first requirement in your choice of a subject for the Project is that it be interesting to you. Trust your instincts; if you cannot feel excitement in your pursuit of knowledge, drop the subject and find another. Think about the assignment for a few weeks. Be open to people, places and sensations that may remind you and rekindle your interest in something. When the idea hits and sticks, you'll know you have it.

There is a restriction in your choice of subject: you may not choose a subject with which you are already familiar. The purpose of the Project is to explore and learn, NOT to record what you already know. Avoid, then, the easy subjects like the hospital where you've worked for three years, or your father, the model policeman. It's OK if your subject is your hospital's intensive care unit of which you've only heard and would like to check out, or if your father can arrange for you to get into the City Jail where you wish to find first-hand what life is like for the inmates. Challenge yourself, enjoy yourself, and make the most out of this opportunity.

A second requirement is that you must be able to explore your subject through the reports of living people. Very early in the Project you are required to interview someone (or several people) who is an authority on your subject. He or she will be your first, primary resource for information. Your subject may be that person, or he/she may be able to tell you about your subject. You will be wise not to pick family members or close friends to interview, thereby avoiding sessions that may be fun but render little useful information.

One of your earliest tasks may be to find out whom to interview; the choice may not be obvious, and may require some phone calls and checking around. If, for example, you're curious about a local cemetery's gravestones with their display of the deceaseds' photographs, you may have to talk to the cemetery keeper, or a parish priest, or a historical society to find out who can give you information you want about the people and the culture behind this unfamiliar tradition. Repeat: the Project is not a research activity to be investigated solely in books. You are expected to make calls, get in your car, pound the pavements, and meet people. The Project is called "Community-Base" because it assumes that your subject is drawn from and will involve your own community--people and places in your neighborhood, city, town, or country. Your subject may not be "Developmentally Disabled People" or "Alcoholism," because those subjects do not suggest people or places in your community. It may, however, be "The Care of the Developmentally Disabled at Wassaic" or "The Poughkeepsie Branch of Alcoholics Anonymous."

Beware a subject that is too broad. Yes, the Hudson River is in your community, and you may sit on its banks, but you will drown without a focus--perhaps the dumping of pollutants into the River by tankers near Kingston, or one of the monasteries that dot the shores of the River. "Vassar College" is too broad. Pursue what holds a particular interest for you: the architectural style of the campus buildings, or the effects of its fairly recent change to co-ed admissions.

Keep in mind that your choice of subject provides the beginning of your exploration, but you aren't required to hold to your original focus throughout the Project. As you investigate, you'll learn new things. They may interest you more than your original subject. You are free to pursue them and to use them as the basis for writing assignments. No subject is absolute and final. Always try to expand your range of knowledge, and keep the fires of curiosity glowing inside you. If your original subject, for instance, was the life of a farm family in Dover, your concluding focus may be health care delivery systems (or the lack of) in eastern Dutchess County, because during your interviewing you discovered how difficult it was for poor rural families to get decent medical and dental care. You're bound only by the limits of your ingenuity.

Listed below are a few examples of projects done by other students. Please don't pick one of these subjects because it "looks good." They are offered only to give you a sense of what other people have done. Follow your own interests.

Rhinebeck Aerodrome
manager of a local band
Cardinal Hays children's home
a local scout leader
Floyd Patterson, the boxer
Mills Mansion
Rhinebeck Astor Home
Daytop Village
Grace Smith House
the local NAACP
an IBM electronics engineer
gay students at Dutchess
Newburgh Freedom Theater
Newburgh waterfront development
Clinton Vineyards
the Ulster County Legislature
corrections officers at Greenhaven
Ferncliff Nursing Home
the Mayor of Pawling
Child Find
the Hudson Philharmonic
Beacon/Newburgh Bridge
Harlem Valley Psychiatric Center
the Clearwater Sloop
pre-kindergarten at Morse Elementary
Dutchess County Airport
Innisfree Gardens
Union Local-82
Compassionate Friends
showing Western horses

Since the Project is an ongoing process of talking, reading, and writing, you should always keep extra copies of your written assignments. Thus, after you've turned in a paper and your teacher is reading it, you'll be able to refer to your copy if you need information.

The Project begins the moment you open your mind. Get on the bus with that old woman with the crutches and follow her until she gets off. Will she hobble off into a shabby tenement - or the fancy apartment building around the corner? Stick around until you find the answer - and more.

Community-Base Project
Proposal

ASSIGNMENT

Explain your interest in exploring your subject. Include important details that suggest what you already know about your subject, what you don't know, and what you expect to find out.

Give each paragraph a clear topic sentence and main idea (not just "There are many things I don't know about X").

Since the Project requires you to choose a subject with which you are generally unfamiliar, you may have few things to say about what you already know. In many cases, though, you will have chosen your subject because you have a history with it, however brief. You may have heard about it through a friend's beery story; it may linger as a memory from childhood; it may squat disgracefully in your neighborhood. In the Proposal you should make clear the basis of your interest. Try to add color to the paper by detailing your personal connection to your subject.

If your interest in your subject is entirely new and undeveloped describe your assumptions about it, if not your knowledge, or explain those factors which led you to choose this subject over another one. For instance, you may have picked a topic related to your emerging career plans, hoping that your study may point to job skills required in your field. Surely you have begun your exploration with some kind of basic interest; if you can't specify reasons for your curiosity, perhaps you'd better reconsider or refine your topic.

Expressing what you <u>don't</u> know about the subject requires you to go beyond the surface appearances. Your imagination must suggest to you what may be important and interesting. And your essential interest will tell you what you <u>want</u> to know.

Exploring what you expect to find out will help you establish some overall directions for your investigation by defining in general terms the kinds of information you'll pursue. You may already know some things you hope to find out, but certainly they will not be enough to sustain the whole project. Your task is to think carefully and discover new possibilities about your subject.

First, understand that behind every statement of expectations you make there is a question or set of questions. Therefore, you may start your task productively by asking yourself questions. For instance, the question, "When did the factory start operating?" will lead to a short, specific answer: 1922 or 1937 or whatever. Then you can state, "I expect to find out when the factory started operating." However, don't fall into the trap of narrow expectations in which you ask yourself only those questions that offer short, dead-end answers. Consider also a

range of why and how questions whose answers require detailed elaboration. For example, the question, "What is the factory's future after its layoffs of 200 workers?" will lead to difficult, complex, and important answers. Then you can say, "I expect to explore the factory's future after its layoffs of 200 workers" and know that you've formed substantial territory for investigation that will be the basis for questions in your interview and paragraphs in your papers. Also, note the spinoff questions created by careful, extended consideration of the first: "Why did the factory lay off 200 workers?" "How has its situation improved, if at all?" "How have the lives of the employees--both retained and laid off--been affected?" "How has the community been affected by the reduction in work force?" Now you can expect to find out the factory's view of its future, its reasons for laying off workers, and the impact of the layoffs on the lives of individuals and the general community. You can see that your persistent questioning may even cause you to view your subject in a different way or to want additional interviews, beyond your first, planned one. Every Proposal will suggest the need for some limited, short-answer information, but be sure that yours contains a healthy mixture of broad and specific expectations.

Organization

You may wish to adopt the ready-made pattern of organization for your Proposal:

1. Explanation of your interest (why did you choose the subject in the first place).
2. What you already know (give background on where and what it is; identify your expected information source(s)).
3. What you don't know (offer a balance of closed and open-ended questions about your subject).
4. What you expect to find out (this is your specific interest).

Each category may be developed in its own paragraph(s). If you find the pattern too rigid, or if the details from each category seem to blend with each other (categories 1 and 2, 3 and 4, for instance), you may want to create your own, different pattern.

Suggestions

Reviewing the Proposal assignment in class provides students an opportunity to work through and describe a process of brainstorming. The assignment sheet emphasizes the need to ask the right kinds of questions in order to establish fruitful directions for the inquiry, and gives examples of open-ended questions (with longer, complex answers) and closed questions (brief, specific answers). I think you'll find that students need reinforcement of the concept of open/closed questions. You might begin discussion by distributing the assignment sheets and giving additional examples to help them understand the differences, but I suggest that you withhold the assignment sheets and begin class by picking one student's subject for an example. (You may want to choose a student with a particularly good topic for this exercise.) Ask students to consider likely questions about the subject that come to their minds, and record their responses on the board. As you write them down, place closed and open-ended questions in separate columns, but don't label the columns or tell students why you are making the division. When you have an ample number of questions in each column, ask students to describe the differences between each group. Ask them which questions seem more interesting, and why. Show how some questions may lead to others which they haven't yet identified; think aloud and let your exploratory process serve as a model. Once they have articulated the essential differences between the two categories, it's easy to add the terms "closed" and "open-ended." Stress that they must go through the same process themselves, producing a mixture of questions that will lead to some necessary specific and factual material but also to broad answers: subjective, interpretive, personal, implicating. Most important, they should be learning the importance of asking the right questions, and learning how to ask the right questions, and learning that the best questions lead not only to answers but to additional questions.

When you read their proposals, you'll be able to spot individuals whose drab, cramped boundaries for investigation will inevitably lead to dull, short, repetitive papers throughout the Project. These students who are taken aside and led through a process similar to the one described here might be spared from disaster farther down the pike. Also, you should watch for students who choose a dubious subject (an interview with "a famous writer") or others who have vague notions about what their subject really is. Encourage them forcefully to select another path.

I should note that the Proposal assignment probably will be given in the first half of the semester, a time when you will have been examining levels of generality and emphasizing the need to develop specific details for general statements. If students have been sufficiently impressed by your warnings about specifics, they may be a bit afraid to offer highly general, open-ended questions, calling them "too broad." Reassure them that for the purposes of this assignment, such questions are necessary and desirable.

The assignment sheet presents an easy, four-part pattern for organizing the paper. Eng. 92 students will probably be comfortable using it. In your Eng. 101 classes you may want to discuss different patterns of organization -- one based on narrative, for instance.

This assignment may be useful to you in Eng. 101 if you study Kinneavy's aims of discourse. Students may be led to discover that the Proposal may have an expressive (emphasis on the writer) or informative (emphasis on reality, information) aim, or may attempt a mixture of both, depending on the writer's development of the assignment.

The required length of the Proposal may be 1-2 pages in Eng. 92, 2-3 pages in Eng. 101.

Proposal
ENG 101

The Single, Divorced, Remarried Catholics (SDRC) of Hopewell Junction is a support group of intense interest to me both on a personal and a humanitarian level. Rose, a very good friend of mine, was divorced in 1980. After her divorce she used her home much as a hermit would a cave, leaving its seclusion only for her nine-to-five secretarial job at the local doctor's office. Occasionally, she would go to see friends (all of whom were married) for coffee or some other activity of short duration. She usually left feeling more depressed than when she arrived. Rose began to see herself as a lone single in a world full of couples and she cut off close contact with everyone.

Then one day an acquaintance informed her of this group's existence. That was over a year ago. Now Rose is never home. She feels as though she is a member of society again. There has been a complete turn-around in her personality. By interviewing group members and even Rose herself, I would like to learn how this total about face was possible.

I have already had some contact with a few group members and perceive that they are a very social organization in addition to providing emotional support as needed by the membership. They meet the second and fourth Thursday of every month at St. Columba Church in Hopewell Junction. The group has a basic religious and ethical orientation with Catholicism as its backbone although it is open to all persuasions and denominations.

This project can also be considered a learning experience. There are many things about the group that I expect to discover which will aid me in understanding the function and value of this type of organization. To start with, I would also like to know the stated purpose of the group, whether or not it has bylaws and/or a constitution, how the meetings are conducted, the size of the group, who the group officers or leaders are, how they are chosen and what their duties and responsibilities are. Other facts which would help me gain a perspective on the group are how the members feel about the organization and whether similar groups exist in the Hudson Valley, and if so, whether there is any affiliation or interaction. I am also anxious to learn who funds and sponsors the group. I know of its Catholic basis and that the meetings are held at St. Columba, but do not know if there is any actual church financial support in addition to the use of a classroom for the meetings. If so, how do the parishioners react to this use of their donations?

By the time I finish my investigation, I would like to ascertain how the group actually provides support to its members. Is the support mechanism handled by designated people, performed in a group setting, or can a distressed individual cry out to any fellow member? Are there sub-groups or cliques within the main group, and what effect do they have on the organization? How do individuals outside of SDRC, friends, family, etc., feel about the support supplied to their loved ones? Do

they think it weakens or strengthens their relationship with the member? These are just a few of the questions I expect to find answers to in my exploration.

In a deeper sense, I hope, as a result of this project, to be able to gain insight into mankind's need for group interaction, its importance to the human psyche and how and why individuals become alienated from human contact. In the study of this particular group and its workings, I feel there will be a genuine opportunity for me to better understand the factors which both interfere with and enhance human relationships and in so doing to improve my ability to relate to other people and thereby the quality of my own life.

1. Students probably will be impressed with the number of questions the writer has asked herself here. Ask them to look carefully at some of the questions and categorize each as open-ended or closed, as defined in the assignment.

2. Ask students to describe the writer's method of introducing her paper (the story of Rose). Do they find it an effective introduction? Why?

3. The concluding paragraph stands out to me because of its elevated language and concerns. I'm not sure I'm comfortable with it. You might ask students how they respond to it. Perhaps someone will question its tone and start a discussion.

Proposal
ENG 101

I have always been fascinated by antique propeller-driven aircraft. The Rhinebeck Aerodrome is the one place in the Hudson Valley where I can see, hear and experience the thrill of these aircraft. The aircraft at the Aerodrome represent the first three periods of aviation history; they are defined as the Pioneer, World War I, and Lindbergh eras. From mid-May through October, the Aerodrome is open daily from 10:00 a.m. until 5:00 p.m. There are both flying and non-flying aircraft on display. Within the pages of my Community Project, I will expatiate upon the history of the Aerodrome, the World War I and Lindbergh era aeroplanes, and the man who commands it all, Mr. Cole Palen, otherwise known as "the Black Baron of Rhinebeck."

When I visit the Aerodrome itself, I hope to capture the spirit of a real squadron aerodrome that existed during the "Great War." I have heard it said before, that "a picture is worth a thousand words." Because of a related experience, I do not believe this to be true. In a low-altitude photograph of the Aerodrome, the sight of the hangars and the World War I aircraft lined up along the runway - all of which seemed ready for takeoff - almost convinced me that what I was looking at was indeed, a 1918 combat unit. However, this vision was very brief, and soon lost from my mind. Therefore, I realize that the only way I can achieve my desired goal is to walk about the grounds and talk with those who work at the Aerodrome. My next step will be to discuss the aircraft; without them, the Aerodrome would have little meaning.

The aircraft are the primary attraction at the Aerodrome. Since the World War I and Lindbergh era aircraft constitute the backbone of the airshows, I will concentrate upon them. Both periods are well represented by diverse and interesting types which are, more or less, the best of their times. I intend to discover how these aircraft became a part of the Aerodrome, and observe how they are presented to the public. The aeroplanes, and everything else, are dependent upon the enthusiasm and careful attention of Cole Palen.

I will attempt to learn more about Mr. Palen's association with the Aerodrome and the aircraft. I desire to know what drew him to aviation and the old planes. As far as I know, he has been involved with both for over 30 years. In regard to the airplanes, he has devoted much to the acquisition and restoration of them. Presently, he owns some 50 aircraft, plus many other vehicles and artifacts, that are related to the remote past. Down through the years, Cole Palen has and will always be the persevering strength of the Rhinebeck Aerodrome.

1. Some students may note the spelling of "aeroplane" and "airplane" -- both words appear here. Ask them if they can defend the use of "aeroplane" in the first paragraph. How?

2. Reviewing the use of "aeroplane" may be a helpful start in discussing the tone of the paper. How would students describe the tone? What specific language helps create it? It may be particularly useful with this paper to discuss how tone reflects the attitude of the writer. (He seems a bit arch.)

3. How would students describe the directions the writer has set up here? Broad? Narrow? Too narrow? A good mix of open-ended and closed questions?

I can remember hearing about hospital budgets from day one of my nursing career. I've never been given the specifics, but I've always been curious about this subject. Nurses and hospital employees in general are taught the importance of cost containment. For example, I am taught to use reusable items versus disposable items whenever possible. I'm constantly being bombarded with reminders to keep accurate patient charges for central supply items used by and for the patient. I can see evidence of the budget's effect all around me. I hear daily that "the budget" is the reason for being short staffed, having inadequate supplies, etc. My concern is that cuts may be in the wrong places, and could actually lower our current high standards of excellent patient care. I'm convinced that, if I'm successful in my endeavors to find out all I can about St. Francis Hospital's budget, I'll be able to have a positive impact upon it in a small way, at least.

Since I have been employed as a nurse at St. Francis Hospital for a year, I've learned a few things about its budget. I know that each employee's salary comes out of the hospital budget. Each nursing department has a unit director who is responsible for the budget of the unit. I know that the percentage of occupied available hospital beds has an effect on the budget of the individual nursing units and on the hospital. Patients are charged for room and board, according to the type of nursing unit required and whether the room is private or semi-private. Profitable patients for a hospital to serve are those who have out-patient surgery, elective in-patient surgery, and any patient who has a short uncomplicated stay. Patients are charged for medications received, according to the Medication Administration Record. Charges for Central Supply items are tallied from coded stickers found on each item. These stickers are collected on a patient charge card and the total cost of the items is determined for each patient. Each unit is also responsible for purchasing dietary supplies to stock its kitchen for patients' needs. Each also purchases stock items for its Central Supply cart. The individual unit stands the loss when items aren't charged to the patient. Maintenance fees are the responsibility of each unit. When the nursing staff needs to be supplemented with nurses from outside registries, the unit pays the salaries out of its budget. I've heard that it's cheaper to cover for sick calls, vacations, etc. with a regular nurse from the staff than to pay a registry nurse from outside the hospital.

I really don't know much about the St. Francis Hospital budget as a whole. I'm not aware of how the amount allowed for the budget is determined. I have no idea who has the ultimate authority over the budget. I don't know how it's decided how much budgetary allowance each unit or department is given. All of the units including dietary, lab, radiology, pharmacy, physical therapy, etc. certainly must be included in the hospital's total budget breakdown, but I don't know that for a fact. I'm not aware of what happens when a hospital's expenditures exceed its budget. Likewise, I wonder what happens if a specific unit or department is over budget. Perhaps it's subtracted from the next

year's budget allowance for that unit. Whether a budget is planned for one year or several is another question in my mind. I've never heard whether a hospital is required to pay any type of government fees. Every hospital needs to be accredited by an organization called the Joint Commission on Accreditation of Hospitals. I wonder if there is a fee for this service and, if so, how much. How much St. Francis Hospital pays annually to protect itself and employees against lawsuits brought against them is something else I've always wondered about. I know that any hospital is to support any employee, who was acting within the hospital's set policies and procedures, who is sued while on duty. I don't know where the money comes from if the lawsuit is lost. I wonder how much the hospital pays for health insurance for its employees and other benefits. I'm especially concerned about what plans have been made to enable the hospital to survive financially in the face of the Diagnosis Related Groups method of payment. I want to know there the budget cuts will be made.

I'm hoping to find out many things I don't already know about the total operation of the St. Francis Hospital budget. By interviewing various sources, I want to find out specifically what St. Francis Hospital's budget was for the years 1970, 1980, 1984, 1985, and the proposed budget for 1986. I'm interested in knowing if the figure is "chiseled in stone" or is adjusted according to cost-of-living increases. I will find out who is responsible for determining the amount for the total budget of the hospital. Also I plan to find out what percentage of the hospital's total income is derived from patients, charity, and other sources. When the hospital overspends its budget, I expect to find out where the hospital starts cutting, and how this is decided. I will ask how the budgetary allowance for each unit is determined. For example, does the Coronary Care Unit receive more funds than a medical-surgical unit, because of the expensive patient monitoring equipment it requires? I wonder where the money comes from to purchase extremely expensive diagnostic equipment. For example, I want to find out how St. Francis Hospital afforded its CAT scanning machine. Also I wonder about other costs the hospital incurs such as advertising and recruitment costs. I will find out how much it costs the hospital to orient new employees. The amount paid by the hospital for each employee's benefits is something else I plan to learn. I am particularly interested in what budget changes are planned when DRG's go into effect. I plan to interview my unit director to become informed about how much the budget allowance is for the unit. I will find out where this money goes, and, most importantly, what nurses can do to cut costs and help themselves and the hospital.

1. This is a highly detailed, well-written paper. Obviously, the writer has chosen a subject with which she has some familiarity, given her occupation as a nurse. Students may ask if she "cheated" with the assignment, not picking an unfamiliar topic. You might point out that even though her basic knowledge allows her to ask a range of specific questions about budgeting, it's clear that she's lacking many answers, and this Proposal suggests that exploring this subject will be very useful and illuminating for her.

2. Does she handle technical details and medical language in a way that the layman can understand?

3. Students might wonder how the writer will get the information; is any of it privileged? What people might be reluctant to answer some of these questions? Ask students which resources they think she might test for the most profitable interview.

Community-Base Project
Interview

ASSIGNMENT

Assemble a list of twenty questions that you might use in your interview. Your list should show an appropriate mix of closed and open-ended questions, as discussed in the Proposal assignment. The aim of the questions should be (1) to probe essential, basic information about the subject, (2) to bring out facts and observations which lie beneath and beyond the obvious surface of the subject, (3) to study the subject in its relationships to other people, places, and groups, to other time periods, to other larger activities of which it is a part, and (4) to inspire your interviewee to offer detailed responses - factual, opinionative, personal - and to feel free to open new lines of inquiry that go beyond your original questions.

The interview is the most important activity in the Project; you can't proceed with your writing assignments after the Proposal until you conduct the interview. It will be the primary source of information about your subject,and your success in gathering information will affect every paper you write.

The interview must be done in-person: no telephone calls, stand-in interviewers, or written material substitutes. You would be wise to set up your interview at an early date, soon after you turn in your Proposal, and leave enough days or weeks before the Narrative/Summary's deadline so that you can make new arrangements if something happens with your first scheduled interview. Things do happen. One student's interviewee died the night before the planned interview.

You may have to do some investigative work just to figure out whom to interview. If your subject is a deceased historical figure, for instance, what living, local person would be an authority on the subject? Historical societies might be a place to start; libraries may be able to make knowledgeable referrals. Since your subject is a historical figure with strong connections to your community, you should be able to locate useful, authoritative sources.

Ask friends or teachers where to seek your interview. Walk into a business and ask questions. Dig up old records in a library. If you can, make yourself familiar with the subject of your interview before the event: walk the grounds; explore the building; read brochures, newspapers, or any written materials about your subject. Be bold. This is your chance to be the detective and the reporter.

You've already been advised about the dangers of using close family members and good friends as interviewees. Yes, you may feel relaxed and confident with your buddy, and he may be a good mechanic and know all about the antique automobile show you want to investigate, but he also might be more interested in sharing a beer with you, having a good time,

and straying from the point (Oh, by the way, how's your sister?) than sticking to the hard, detailed information. You're likely to learn more when you're creative, on your toes, and responding to new people than when you're comfortable, lulled into old rhythms, your edges smoothed down.

When you set up the interview appointment, do not agree to be sandwiched between someone's 11:15 meeting and 11:30 lunch date. Make it clear to your interviewee that you are a college student engaged in serious work, and you can anticipate that you'll need a minimum 30 minute block of time. (Most students need an hour or more.) If he cannot accommodate your request, you'd better look for another person.

In your Proposal you established some general directions and specific questions for your inquiry; here, you will add to them with nitty-gritty questions and half-serious questions you may or may not ask. As you review your interview notes and questions, be sure that you've covered the range of information you want to gather at this point.

However, don't be surprised if during your interview you and your interviewee abandon the line of questioning with which you began and move into territory you hadn't anticipated. Your task as interviewer is to move with the flow of your subject's thoughts and discover what makes him or her most interested and interesting. Also, you should pursue what interests you, and don't be concerned if the original focus of your project seems to be changing. That's perfectly OK. Your Community-Base Project is not an attempt to prove a point; it is an exploration. You must be flexible enough to move spontaneously in directions that will take you far from what you imagined in your Proposal. For example, you may have begun to explore a graveyard because it was near your home, and ended up writing papers about World War II because you discovered that the cemetery was populated with murdered Japanese and German prisoners of war. Or you may write about the ethics of journalism because you are outraged that local newspapers deliberately did not report the murder of those prisoners.

Of course, you must be careful not to spend too much of your interview time on diversions that lead nowhere. Your interviewee's long digressions on Bruce Springsteen may be interesting in the short run, but may not help you when you have to write essays.

Some students like to jot down notes as they conduct their interviews. This procedure may work well if you write quickly, write only short notes, have an agreeable interviewee, and can think, listen, write, and chew gum at the same time. Almost everyone needs to keep at least a few notes. Other students have used tape recorders successfully -- with their interviewee's consent, of course. If you use neither method, you should certainly jot down everything you can remember as soon as you can. Unfortunately, accuracy often suffers in these circumstances.

Be sure to ask your interviewee to suggest relevant written materials you can study. He or she may even have something on-hand: a

brochure, magazine, or book. In most cases you'll at least get advice on what else to look for, if not where to look for it. Also, ask the interviewee if you may follow up this interview with a short meeting or a phone call if you find later that you need additional information or clarification of a point. Your aim is to develop a detailed knowledge of your subject and related topics. The Reading Assignment of the Project, given after the Narrative/Summary paper, explains the required research activities which lead to the Contrast paper.

Also, you may help yourselves for the Argument paper by asking your interviewee about any conflicts or controversies in which the subject is typically involved. What are the great debates that decide matters important to your subject? Financial? Political? Personal? There is no subject that will be free of controversy of some kind, although some of you may have to look harder to see one.

It's crucial that you do all you can to help build the students' anticipation of a fun, exciting interview. Most will be anxious about it, some will be eager, and a few will dread it. In my experience, almost all students have been satisfied and proud when they've completed the interview; they've seen themselves as competent movers in the real, workaday world. What a surprise for some of them to converse with the head of an organization and walk away intact. I've found most community people helpful and friendly in working with students on their projects.

Stress the interview's importance, and check to be sure students have set up firm appointments. If a student seems paralyzed with confusion or anxiety, you may want to help him or her arrange the interview by making a phone call or two.

The Interview assignment warns students not to depend on close friends and family for their interviews and offers reasons why. It wouldn't hurt if you delivered your own admonitions. You can avoid surprises by requiring your advance approval of interview sources. Actually, many students' Proposals will indicate their plans for the interview, and you can make suggestions at that point.

The assignment sheet also advises students to remain flexible in their approach to their subjects, willing to change and develop new emphases as they gather information, think, write, and learn from their thinking and writing. Here again you may emphasize flexibility perhaps by demonstrating to the class how one student's project has branched out in new directions (best to have that student speak for himself or herself.) You may also choose another student's topic and lead the class through an examination of how its emphasis might change, given key information. Let students do the thinking; let them see how the thinking is done. Analysis of a model may help them loosen up their view of their own subject.

This year I will stage in class, for the first time, a mock interview in which I will question a student who will act as an authority about a chosen subject. Of course, I will consult in advance with the student who, I will be certain, does have a firm grasp of his subject, no matter what it is. Students will be free to interrupt the interview when they feel that my questioning does not fully uncover information suggested by the interviewee's responses, that I have dodged an issue, that my questions are too narrow, or that I have not allowed the interviewee room to offer detailed, personal observations that stimulate his or her participation. Depending on the effectiveness of my presentation, I may provide a lesson on how to break the ice (or how to fail at doing so) in an inherently awkward situation.

What to do if the interview turns out badly: sometimes, in spite of a student's excellent preparations, the interview is disastrous. The interviewee may have been distracted by other events during the session; he or she may have proved to lack substantial knowledge about the subject; he may have been rude and unresponsive. In one case a Vassar

professor did not condescend to complete the interview with a community college student whose questions he deemed "stupid." (They weren't.) You must talk to these unlucky students as soon as you can. I constantly ask students - in the halls, before class, during class - how their interviews are going. When I discover a student whose efforts have floundered, I first determine what sort of information he has managed to collect. Sometimes he may, in fact, have enough to use for his Narrative/Summary paper. If he doesn't, I will suggest another possibility for an interview related to the same subject, and I may telephone the prospective interviewee to emphasize the student's need for a prompt, substantial interview. Of course, the student may need an extension of assignment deadlines. If continuation of the current Project seems hopeless - say, for instance, the flunking interviewee is the <u>only</u> person who can shed light on the subject - then I will work closely and expeditiously with the student on framing a new subject and a plan for the interview.

Community-Base Project
Narrative

ASSIGNMENT

Describe the events surrounding your interview for the Community-Base Project, including your feelings and observations prior to, during, and after the interview. Give details that not only explain what happened but also suggest the mood and atmosphere of events, your feelings, and the personality of your interviewee. If you conducted more than one interview, choose one for this assignment.

A narrative tells a story, which may be fictional or real. A narrative may be distinguished from straight, dry, objective reporting of an event if it not only tells what happened but also builds details about how and why it happened. A writer of a colorful narrative never forgets to entertain his or her readers as he informs them.

Follow these guidelines in your narrative:

1. In an introductory paragraph describe your overall impression of the interview: the quality of the interviewee's responses and his/her personality, the general atmosphere between you, the pattern (or lack of pattern) of the answers, the surprises which changed your expectations -- whatever you feel was a dominant influence that shaped your impression.

2. Be sure that the place of the interview and the name and position of the interviewee are clearly stated.

3. The details in the body paragraphs should give the reader a strong sense of what took place in the interview. Your purpose is to focus on the event and the participation of two people. Do not report the detailed information that you collected about the subject; you'll have the chance to do so in other papers. However, occasionally you may want to give some details about your subject if they help illuminate your telling of the story. Example:

   Midway through the interview Mr. Jones began talking about his experiences in New Hampshire as a camp counselor for handicapped children. Suddenly, his calm and friendly manner became disturbed and distant. I came to know why when he took out a photo album and showed me the picture of a young girl who had drowned in spite of his efforts to save her.

Here, the information about the subject supplements the narrative but doesn't dominate it.

4. The details should support and illustrate the overall impression you've established in the opening paragraph. The reader should be able to understand from your details how and why you formed your impression.

5. You may want to add a short concluding paragraph that reinforces or adds a twist to your introduction.

Obviously, you can't and wouldn't want to tell everything that happened; you'll have to select the important details. Your opening paragraph should give you a focus in your selection.

Suggestions

This Narrative assignment should be given after students have completed a description paper. Then, they will have had practice developing their writing with specific details, sharp images, and figurative language. With your own examples and sample essays you can demonstrate how the effectiveness of narrative is enhanced by close attention to the suggestive power of language.

Students must understand that this assignment is not the place to record the information they have painstakingly gathered. Reassure them that future papers -- Summary, Contrast, Argument -- will provide their data a showcase, but that the Narrative is concerned with the re-creation of events, with themselves and the interviewees at the center of the telling.

Many Eng. 92 students may have problems with paragraph divisions in the narrative, producing well-written but 2-3 page, single-paragraph papers. A preliminary class discussion may explore logical possibilities for paragraph divisions in the form that uses chronology as its basis for organization. Perhaps the best introduction to such a discussion would be to examine, in a model 2-3 page, single-paragraph narrative, what seem to be natural breaks in the flow of thoughts. In a careful analysis students may suggest shifts in place and time, variations in the mood of the teller, change in the patterns of details, and a shift from relation of events to personal reflection by the narrator as good reasons for stopping one paragraph and beginning another.

Eng. 92 students will probably prefer to stick to an A to Z chronological narration of events. In your Eng. 101 class, however, you may want to encourage students to try varying the pattern by starting <u>in medias res</u>, using flashbacks, or placing the narrator's consciousness in the center of the story in the style of New Journalism.

In both Eng. 92 and 101 classes students will profit by a preliminary discussion of scene-setting in a narrative. Encourage them to build drama not only with careful, evocative details but also with a scene or two in which time slows down, action intensifies, and characters reveal their personalities by a glance, an odd slope of the shoulders, or a slip of the tongue. Use the discussion to demonstrate the difference between showing and telling. Also, mention to students that narration of scenes requires quotation marks, the use of which they should review in their handbooks.

You'll probably find errors with quotation marks and with sentence structure in indirect quotation statements in Eng. 92 students' narratives because the form demands many "Mrs. Jones said that..." and "Mrs. Jones asked if..." sentences. Watch for the "Mrs. Jones said would I like to see the new office" or "Mrs. Jones wanted to know when could I come to meet the foreman" sentences. After you've passed back their papers, show them on the board how indirectly reported speech is translated into quoted speech and vice versa:

(indirect) Mrs. Jones said that I could leave my purse in the office.

(direct) Mrs. Jones said, "You can leave your purse in the office."

1. Elimination of "that"
2. Addition of comma and quotation marks
3. Change in pronoun (I--you, my--your)
4. Change in verb tense (could--can)

(indirect) Mrs. Jones asked if my mother was feeling better.

(direct) Mrs. Jones asked, "Is your mother feeling better?"

1. Elimination of "if"
2. Addition of comma, quotation marks, question mark
3. Change in pronoun (my--your)
4. Change in verb tense (was--is)
5. Change in word order (S-V to hV-S-V)

The Eng. 92 text by Langan has a short exercise on indirect quotation in the section, "Quotation Marks."

In addition, many students will have to be shown in advance how to set up a quoted conversation in paragraph form. They will not be aware that each change in the speakers requires a new paragraph.

The recommended length of the papers is 2-3 pages, perhaps longer in Eng. 101.

Narrative
ENG 92

Handyshop

Choosing the Handyshop down the street from me was no problem. After all, I had stopped there many times to pick up a few odds and ends. The owners and I had talked to each other about several different subjects; this gave me the feeling that they would be more than willing to help me out. With these thoughts in mind I decided to stop in and talk to them, but only one owner was working. I talked to him for a few minutes about our school project. He wanted to know why we were responsible for interviews. I explained that the purpose was to improve our writing skills. He seemed to be very interested, and said that he would be willing to let me interview him. However, he wanted to know what he would get out of it. "Oh, don't worry," I said. "Your store will receive free publicity because I will be mentioning it in my report." He smiled and suggested that I come back some day when his wife was in. He said that she was the one that would know when they would be free to do it. I said that I'd stop in again sometime soon, but would appreciate his explaining to her what we were talking about today. He agreed it might save a little time if she understood what was going on before she saw me.

I was in no hurry, so I let a few weeks pass before stopping in again. This time the lady again was not in. However, her husband decided to call her and ask her to come into the store. I didn't feel this was necessary and told him so, but he didn't think she would mind. When she arrived I began to talk about wanting to set up an interview with her and her husband. To my surprise, I discovered he had not informed her of my previous visit. So I began explaining that a couple of weeks ago her husband and I had talked about my school project. She became very excited and asked if I was going to school. I informed her that I started college this semester. She was very pleased for me, and said that she too had thought of attending. But she didn't feel she had the courage it takes to quit thinking about it and do it. Soon we were talking about her mother, who always could be seen puttering around the store. I asked her if Grandma was still doing OK. I hadn't seen her for quite awhile. She said that Grandma was doing fine for someone her age, but didn't come in to work very often anymore. I told her about her mom showing me how to slice fresh bread. She laughed and said that she'd like to know how many people Grandma has shown how to do one thing or another. The next thing I knew the interview was in progress. I had no notes or questions prepared to ask, nor did I even have a sheet of paper to write on. At the end of the interview I asked if they would mind if I stopped in again to talk to them about their store. They said they would like to chat again and invited me just to stop in anytime.

1. Ask students to name the writer's impressions. Students may debate whether this paper has the required introductory paragraph explaining overall impressions of the interview. It does offer material that prepares readers for later comments about the mechanics of the pre-interview process, but suggests little about the writer's feeling.

2. If your Eng. 92 class has covered the units on sentence structure options (subordination, relative clauses, coordination, adverbial conjunctions, verbal phrases, appositives, etc.), you may want to focus on the writer's style here. To what degree does the writer vary sentence structure? Where? What is the rhythm of her prose--and the effect of that short, repetitive flow? Choose a group of sentences and ask students to practice sentence combinations for condensation and emphasis.

3. The writer's style here may be hampered by her approach to narration. She seems to be devoting too much attention to <u>telling</u>, forgetting the need to dramatize and <u>show</u> and to enliven her language with specific adjectives and nouns.

4. Ask students about the effectiveness of the "Grandma" information.

Narrative
ENG 92

Mr. McGee

To say that my interview was intriguing would be an understatement. I spent thirty minutes conducting my interview, and during that time I experienced a type of high that won't soon be forgotten. The man I spoke with talked as softly as a swan, but had beliefs as strong as an ox.

My interview was with Mr. McGee, a physical education teacher at Bryce Community College. Although there were many other candidates to select from, I chose him. Mr. McGee is an older man who looks to be in superb physical shape. I wish I could say the same for the rest of the physical education faculty.

The faculty cafeteria was the setting for our interview. The atmosphere was quiet and tranquil. Much to my surprise, I felt quite comfortable sitting next to someone who is more than twice my age. We both had a cup of coffee which might have eased any tension that existed. Mostly we discussed his teaching methods. Mr. McGee's philosophy on teaching classes does not stop at the physical aspect of the class; it goes much deeper than that. He feels that there is a mental, as well as a social side in which the students must participate in order to achieve a high grade. Under this philosophy, students do not need to have excellent skills in sports or be "jocks" to pass a physical education course. As long as the students communicate with each other in the class and make an honest effort, they will receive a good or passing grade.

During my interview with Mr. McGee, I got the distinct impression of a deep and honest man. He is someone who puts more emphasis on teaching his students rather than forcing them, and is a man who cares more about them and their welfare than the politics and red tape that dominates the physical education faculty.

After the interview was over, I actually got the notion that Mr. McGee really enjoys teaching and helping students more than cashing his paychecks. He is a dinosaur in a modern world because he has a strong sense of morals, as well as a deep feeling of responsibility to his fellow man. I am happy I had an opportunity to look inside of someone who is, without a doubt, a dying breed.

1. Ask students about the effectiveness of the opening paragraph and its use of figurative language. Does it set up an attitude that is consistent throughout the paper? I like the writer's honest expression of feeling here. Students may point to "softly as a swan," "strong as an ox," and other phrases as examples of cliches although Eng. 92 students are less likely to do so.

2. Has the writer strayed from a narrative emphasis to one that is interpretive, analytical? Perhaps, but students may argue with some justification that the details of the third, fourth, and fifth paragraphs support the writer's statement of his overall impression and do reflect what the writer observed.

3. If you're like me, you'll want to tackle this sentence: "Mr. McGee's philosophy on teaching classes does not stop at the physical aspect of the class."

Narrative
ENG 92

Factory Workings

When I first saw this factory, my curiosity was aroused. I wondered to myself, "What goes on in there? I'll bet this place is very cold and formal." When I first entered, I noticed an odor that was almost indescribable. Just as I was having second thoughts about continuing on to the manager's office, I was greeted with a friendly "Hello" followed by "Come right on in." This friendly greeting overcame my first reaction of wanting to leave.

Once inside the manager's office, I pretended to be very formal, but my pretense came to an abrupt end when he said, "Relax! What would you like to know?" After the ice was broken, I found the interview to be very informative and interesting. The manager was friendly and easy to talk to. Although we were constantly interrupted by the ringing of the phone and employees with questions, he continued the interview calm and relaxed. I found his attitude contagious and felt quite comfortable during the entire interview. After speaking to him for about twenty minutes, I suddenly realized there was an ear-splitting sound that occurred at two to three minute intervals. I inquired and was told this noise came from a huge circular saw cutting the manufactured materials at specified lengths. After the interview the manager gave me a tour of the factory. Much to my surprise, I found the employees to be contented, friendly and seemingly oblivious to the constant noise and odor, which I guessed to be Poly-vinyl Chloride (PVC). The factory was not cold and informal, as I'd first thought, but just the opposite. The atmosphere was one of a large family working together to accomplish a common goal.

In conclusion, I would like to say that the interview went very well. This experience supports the old proverb, "You can't judge a book by its cover," which ran through my mind over and over.

1. This essay approaches differently the requirement of an introductory paragraph relating an overall impression. Instead, the writer uses a "before and after" structure which emphasizes his surprise with his change in attitude. For my students this would be an acceptable, creative alteration of the assignment.

2. You might point out that the real focus of this essay is the mind of the narrator. Do students find it a viable emphasis?

3. Has the writer given adequate details about setting or place and about the basic appearance and character of the interviewee?

4. Ask students if they'd like to have more details in the paper. What sort of details? Do we judge a paper effective if it stirs our curiosity? If it holds out the carrot but yanks it away?

Narrative
ENG 92

Sun Ray Vineyards

It was a bright sunny afternoon when I arrived at a fine establishment called Sun Ray Vineyards. Going up the driveway, on my left, I saw rows and rows of posts bearing vines that will undoubtedly soon be grapes. From a distance the establishment looked more like a courtyard than a winery. At the entrance I met the owner and diligent worker, Mr. Smith. He greeted me with a smile and a handshake and asked me to come in. Before I could say anything he started to ask me questions. "Why have you decided to write a paper on Sun Ray Vineyards?" He seemed to have taken command of the interview right from the beginning, which I thought was not a very good way to start.

Mr. Smith seemed to be a very calm and collected person. He definitely had the situation under control. He asked, "How would you like a tour of the winery while we talk?" Once again, Mr. Smith was asking me the questions.

I thought to myself, Well, this might be as good a time as any, so I replied, "How long has this winery been established?" By answering a question with a question, I seemed to have gotten the ball going in my direction.

He said, "Well, the winery was established in the early 70's, but I had been thinking about it for many a year before that. Did you know that this is the youngest winery in the Hudson Valley region?"

He boasted about his establishment and its success over a relatively short period of time compared to the other vineyards in the area. He poured both of us a glass of wine and said, "This is a glass of Noveau of 1983 which won a medal in the Eastern United States Competition this year at the Wineries Unlimited Conference in Rochester, New York." And by the looks of his showcase, this was not one of the first medals accredited to the Vineyard's accomplishments in producing some of the finest wines available.

At this point, he gave me a tour of his "artistic-like winery." I asked him, "Why do you refer to the winery as artistic-like?"

He looked at me as if I had insulted him. He replied, "I was an artist at 20th Century Fox in California. More specifically, I designed clothing for them. I could not take the hustle of this type of world much longer, so after World War II I set out looking for a way to express my artistic inclination. And the best way I found was to make wine. This is a form of art in its own way."

While we were down in his cellar, one of his workers came in to speak with Mr. Smith. Mr. Smith introduced him as Mr. Joe Brown. "Joe here is in charge of almost everything around here except making out the

payroll. Ha, ha! If you will excuse me, I think Joe can answer most of your questions. I must attend to some business."

1. This essay offers an interesting look at the dynamics of the interviewing process. The reader gets a strong sense of the writer's perception of the tug-of-war for control going on between interviewer and interviewee.

2. The writer makes efforts at scene-setting. Ask students how he does this. Note his use of quotation marks and paragraph form for dialogue. The tug-of-war is highlighted by its dramatization in a scene.

3. Again, the paper doesn't exactly follow requirements about an introductory paragraph. You may decide for yourself how much you want to emphasize this guideline or encourage variations on it.

4. There's no solid conclusion here. Do students feel the need for one? Students might ask about strategies for ending a narrative.

Narrative
ENG 101

A Community Theatre

It was a clear, almost sparkling day, but as I headed west off of Route 9, my mind was weaving like a tornado. It didn't help that I could find no logic in my nervousness. It was just an interview and I was well prepared. My subject was Mr. Jonathan Fox, the founder and director of Playback Theatre, a unique, folkish-style concept in community theatre. I was now on my way to his home in New Paltz. Having just crossed the Mid-Hudson Bridge, I spotted the toll plaza and my mind conjured the unwelcomed image of my wallet lying at home on the living room table. The thought of asking Mr. Fox for fifty cents was agonizing. After a brief but desperate search, I found I had enough change and looked up just in time to prevent a collision with the car ahead of me. When my heart rate slowed and I calmed to the point of mere anguish, I began to anticipate the interview.

As I found when attempting to schedule the interview, Mr. Fox is a very busy man. He had, only two days earlier, returned home after a trip to L.A. I figured him to be some jet setting bohemian, the theatre a fashionable hobby. I imagined his house to be a big old Victorian with spacious rooms, large fireplaces and antique furniture. I drew an image of hanging plants, natural wood and oriental rugs. The interview would probably take place in a luxuriously casual studio paneled in cedar. Perhaps there would be an artifact or two from his dabbling in other arts and on the walls some framed covers of Vogue and Playbill. Mr. Fox would be tastefully clothed in country corduroy and cashmere. I tried to think which would make me less nervous: trying to scribble down every word he said or being taped on my recorder.

The directions brought me right to the house, which is located in a rather cramped residential section of New Paltz. It was a small brick one-story. Since I had planned on getting lost, I knew I was at least an hour early. I wondered, as I crossed the sparse patch of lawn, how early I actually was. I was greeted at the door by a woman who didn't introduce herself. Once inside, I started explaining why I was so early and simultaneously fought with the mechanical response of wanting to sit down in an unfamiliar environment. Any natural place to sit was piled with an indiscernible accumulation. Jonathan Fox shuffled in with stocking feet, hands in pockets. All that I remember about his clothes is the red sweater hanging from him which sported a large hole in one elbow. He had a thick crop of dark curly hair kept in no particular style. He had a relaxed manner and a warm smile. I was relieved when he suggested that we go down to his office in the basement, for I had begun to think I would have to conduct the interview from atop one of the junk heaps in the living room, amid the bustle of various family and friends charging around with seeming purpose. It was a typical neglected basement, ill-lit by the light of a bare bulb. The office was small and cluttered. There was a big old chair that faced a desk and another chair. If the big chair had been a car it would have been an unrestored '55 Cadillac. After allowing a proper amount of time for Mr.

Fox to clear it, I sat in the clutter and shifted my weight until the objects beneath me and I found a point of truce.

After I fumbled with the tape recorder and stumbled over a few words, Mr. Fox came to my aid by launching into some essential themes his theatre group is involved with. I felt my tension dissipating. Interest took the place of self-consciousness. Had it not been such a natural exchange I may have been surprised that I did not need to refer to my notes. Spontaneity seemed to be the dominant feature in Mr. Fox's personality and it became the directing force of our discussion. I came to know Jonathan Fox as an honest person stripped of any need to prove himself. Theatre, with the interest of people and community, is his life. He believes it is important to "Help people connect with other people." In order to do this he feels he must understand people in an everyday context. "That's one reason I didn't start this in New York City. There's less opportunity to make money in the country, yet there's more opportunity to live like everyone else, to be able to understand their story." I had become so involved in the conversation I hardly remember the interruption, during which we shifted from the dimly lit basement office to the table in a sun-washed kitchen.

Before my visit with Jonathan Fox came to an end, we had shared common interests in the light of both humor and seriousness and I had learned much more than I expected. I felt I had met a sincere person with consistent values and lifestyle. On my way home I was both drained and exhilarated, feeling enriched from an experience that only hours before I had dreaded. As I approached the toll plaza, I collected my change and looked up just in time to prevent a collision with the car ahead of me.

The writer shows strong instincts for storytelling in several respects:

1. The first paragraph introduces the subject, sets the scene, and establishes the narrator as a subject of interest.

2. The second paragraph offers a variety of sharp visual details, all the more impressive because they are imagined, not merely perceived.

3. I fall for any good metaphor, and the comparison in the third paragraph of the chair and a '55 Cadillac knocks me out.

4. The conclusion brings full circle several of the themes established in the opening: the reckoning at the toll plaza, another potential collision, the narrator's self as a central character in the story.

Community-Base Project
Summary

ASSIGNMENT

By now you've conducted your interview(s), and you've written a narrative about it, telling generally what happened and describing your overall impressions of the event. You collected a great deal of information about your subject; that information may strike you as centered on a few essential points, or it may seem scattered, not always relevant to whatever purpose you have in mind.

Your assignment here is to summarize three major areas or points for which you've collected supporting information. Your paper should develop only those points, but develop them carefully and well. Your primary purpose is to give the reader, in a directed, organized manner, a clear, closeup view of your subject.

Let's say, for example, that you've investigated the operations of a paper mill. You might have uncovered information about the workers' duties, salaries and benefits, and the taxes the mill pays to support the community. But for the purposes of this paper you want to limit your summary of information to these three areas: (1) the process of making the paper; (2) the company's strategies for selling it; and (3) the way in which the original owner, now dead, first had the idea of starting a mill and made the dream happen.

1. In an opening paragraph you'll introduce your subject. (Remember: even though each essay in the project may be dealing with the same subject, each still should include the most basic necessary information about names, position, time, and place.) Then, you will briefly state the three areas of focus.

2. In the following paragraphs you'll discuss separately those three areas. Include the most significant details that summarize and explain them. Ignore other details that are relatively unimportant in illustrating your points.

3. In a concluding paragraph you'll bring together what you've written previously by offering some insight or observation about these points. What do the details suggest to you about your subject in a large sense? What did you learn that was most significant? What do the details suggest about new discoveries?

Before you begin the paper, review your three points. They should be separate and distinct. Do they overlap in any ways? Are two of the points really one basic point cut into parts? If you see duplication or

a blurring of focus, redefine your central areas of information. You may not be able to recognize the problem until you've completed a first draft or have gotten halfway through it; perhaps by jotting down preliminary notes about each point you can spot fuzzy distinctions before you start the draft.

You'll find that as you summarize pages of information, you'll not only eliminate some details but also gather others in fairly broad general statements. You're well aware of the potential problems with high-level generalizations and of the need to support general statements with clear, detailed illustrations. Your task in the Summary will be to develop workable generalizations that convey information adequately and to support them with details that will constitute the bulk of your paper.

Notice, too, that the process of summary may require interpretation of data, and behind some interpretive statements may lie judgments. Study the following two processes:

A.

Data	Summarizing Generalization
Six feet tall Single 140 pounds Works 80 hours per week Is a vegetarian Earns $75,000/year Vacations each summer in the Bahamas	He is a tall, thin man who works long hours each week to earn his upper middle class income but manages to take a vacation in the Bahamas each summer.

B.

Data	Summarizing Generalization
same	He is the prototypical Yuppie, a self-absorbed, upwardly mobile man who is as dedicated to his own health and leisure time as he is to his job.

You can see that the generalization from A. for the most part sticks to the facts without much interpretation or evaluation of the data (80 hours would commonly be called "long hours," and statistics would show that $75,000/year is an upper middle class income; "manages" does suggest the writer views the subject sympathetically). However, B. certainly departs from mere reporting of facts and interprets the data according to the writer's own vision of the world. (We may debate whether the writer has interpreted fairly in his generalization.)

Don't be afraid to make interpretive generalizations if you feel they are useful or necessary. Just be aware that you are doing so and that the basis of your observations--the supporting details and facts--should be clear.

You'll probably exclude more information than you include. That's OK. You'll have chances in other papers to present additional information.

The paper should be proofread and edited carefully. Your writing should be polished and accurate.

Suggestions

The Summary, as the assignment sheet points out, requires more analytical operations than summary alone. Specifically, it demands the classification of information drawn from an uncategorized body of data into distinct groups. Although some students will have no trouble establishing three major, central areas of information for their papers, others will need help with this seemingly simple task. Eng. 92 students, particularly, may turn in first drafts that contain the requisite introductory and concluding paragraphs and three long body paragraphs that show no focus of details and no clear division of basic points. I'm not satisfied with slavish adherence to a five-paragraph essay format, but when I see how many Eng. 92 students have difficulty making classifications of their own researched material, I feel the exercise is necessary for them. I suggest that you have those students turn in a preliminary, brief outline of their Summary so that you can help those who miss the point.

In my Eng. 101 classes I didn't require a limit of three major points in the Summary. As a guideline for the selection of emphasis and detail, I simply give a minimum page-length figure. In the future I would require a 3-5 point classification because I think the tighter structural demands make organization easier without really inhibiting creative development of the assignment.

Eng. 101 students may be more likely to develop a multiple series of generalizations in their body paragraphs, assuming their papers are longer. Eng. 92 students' papers, with shorter length requirements, may present each category in an opening topic sentence generalization, followed by the data to support it and few lower-level generalizations. I've included in the assignment sheet a short discussion of generalizations in order to remind students that the intellectual process they use here is complex.

For much the same reason, the assignment sheet shows how data may be reported or interpreted in summary. Any teacher who has struggled to convince students that the statement, "Babe Ruth is the best player in the history of baseball," expresses an opinion rather than a fact knows that some students cannot see how bias affects perceptions of reality. It's worth showing students how they may look differently at their information, and in effect, at their world. The assignment doesn't encourage students to emphasize objective or interpretive summary. You might wish to do so in your class.

The sample essays of Eng. 92 students will show that the introductory paragraph of the Summary presents stylistic challenges. Students will find it difficult to avoid sentences like this: "In this paper I am going to discuss X, Y, and Z," or "My subject has three areas, which are X, Y, and Z," or "There are three major aspects of my subject that I am going to describe to you in this paper, which lies before you." But they must. Text exercises on conciseness in phrasing, redundancies, and the ubiquitous "In this paper I am going to discuss..." phrase are useful supplements to the assignment. Also, it helps to show examples

of wordy, awkward introductions (use some of the samples here) and ask students to revise.

2-3 pages is the average length of the Eng. 92 students' papers. Eng. 101 students may be expected to turn in a longer piece.

The essays of Eng. 101 students had no restrictions on the number of points to be summarized. Guidelines for organization were relaxed, and students were free to include as much information as they wished, with a three page minimum.

Summary
ENG 92

The Operation of a Developmental Center

The operation of a Developmental Center is based on taking care of and giving a decent, human way of life to the developmentally disabled people of our state. There are three major areas related to the care of the clients at Wassaic Developmental Center. One area is the direct care personnel or therapy aides. They are responsible for the general care and protection of the clients. Second, there are the professionals. They are the ones who administer, teach, supervise, and care for the clients medically. Third, but vital, is the food service department. This department ensures that the 1200 clients at Wassaic get three basic, decent meals a day.

The therapy aides are responsible for the direct care and protection of the clients 24 hours a day, 7 days a week. They use their knowledge of everyday life, along with training and supervision from professional staff, in hopes to train the clients how to do life's everyday tasks. The aides are also required to perform the tasks for the client if he or she is unable to do them. Since the state budget has been cut, the aides are also performing cleaning duties along with many other small jobs outside of their job title. Right now the aide per client ratio is six clients to one employee. It's true that that figure is slower than it was ten years ago, but still it leaves the clients short as to the proper care they deserve.

There are many different therapies the clients are active in at Wassaic. The professionals have the college experience and technical training in these many different areas. One of the activities all the clients are involved in at Wassaic is learning a job. The occupational therapist works with the client to develop his or her job skills. After the client has these skills refined, he or she is placed in a sheltered workshop. The workshop allows the client to work for money, and develop his or her skills in a job situation. The vocational rehabilitators are responsible for this area. The medical team and the psychologists are also included in the professional ranks. They are responsible for the health and mental stability of the clients. Recreation therapists are also available to plan physical exercises and leisure time.

The food service department supplies three square, nutritious meals a day. The nutritionist oversees this operation and assesses each client's nutritional needs. Along with the three meals, there are snacks and juice available every two hours. Since the meals offered at Wassaic are mass-produced, the menu is limited. They have a general diet of fish and meats with a selection of the main vegetables for lunch and dinner. Higher functioning clients do eat out occasionally for a change, but some clients have to have a very strict diet and get little variety. When all of these types of care are working together, the clients can be handled and cared for at a high standard of life. If people are to be mentally handicapped they deserve the help of all people trained to help them perform life's necessities. Wassaic pulls

these people together and does just that. They help develop the people at Wassaic, so that some day all the people in the institution will be able to function in life on their own.

1. The writer's essay may be set up more clearly in the introductory paragraph. The key is the sentence, "There are three major areas related to the care of the clients at Wassaic Developmental Center." Ask students to write a revision that more accurately defines the three categories in the paper--and hope that they produce terms specifying the types of workers in the institution.

2. You will find many sentences here to offer for revision. Emphasize the sluggishness of "there is/are" sentences and the livelier movement of sentences with active verbs.

3. I think a strength of this paper is the writer's clear personal commitment to the handicapped person's rights to a decent life. You might point out the writer's success in touching the reader's feelings and making himself a significant, but unobtrusive, presence in the writing, and ask students how he accomplishes this.

Summary
ENG 92

Factory Management

To anyone who has never worked in a factory, or to a person like myself, a manager seems to have a pretty easy job. He just goes around telling everyone what to do. This happens to be only one of the important aspects of his job. There are three major areas of concern which he must face on a day-to-day basis. The first of these is personnel--the people who work at the factory. Second is inventory control--having the product available when it is needed. And finally, production control--making sufficient amounts of the product but not too much. These and other factors combine to make a successful factory.

First we will discuss personnel, which is the greatest concern to management. Because this factory runs two, twelve-hour shifts, the management looks for highly motivated, self-starting people. The people on the day shift are mostly content with their jobs, although they do complain because they want to transfer to another job which they think is easier or feel they are deserving of a raise which they are often denied. The night shift is totally unsupervised, which causes the manager to look for people who are willing to work their best without someone constantly checking on them. This shift needs responsible, hard workers. High employee turnover is a big problem on the night shift.

The control of inventory also plays an important role in the success of a factory. It is the manager's job to make sure there is enough raw material to avoid machine down-time and sufficient finished product in stock to meet incoming orders. This factory usually maintains an even balance to meet needs. The management maintains a three to four week supply of raw material and product due to storage space and the cost factor involved.

Finally, production control ties in with inventory control. This is the process of making a certain shape of window until there are enough in stock to meet the projected need and then transferring to a different shape (there are about twenty different shapes). A cushion is allotted in this time for setting up of the shape and any down-time it may have. This production control is usually met, with the exception of any unexpected events that may occur. For example, this past winter the water pipes froze and burst, which resulted in costly down-time of about one week.

The success or failure of any factory depends largely on the manager's ability to deal with the above factors. His capable management enables a high quality product to be manufactured at an affordable price. If one of these factors is missing, it is likely that the whole system will collapse. This reinforces in my mind what the manager added as a general statement. "There is more to managing a factory than appears on the surface--the management."

1. The writer introduces the paper well by focusing attention on the subject itself rather than his own attempts to explain the subject (not, "I am going to..."). Of course, he begins the next paragraph with "First we will discuss..."

2. Some readers may appreciate an early definition of "down-time" although the context eventually makes the word's meaning clear. Remind students of the need to define technical or unfamiliar terms, particularly when their papers are likely to include the jargon of a trade, organization or special activity.

3. I would ask students if this paper provides enough details -- particularly, if it answers the questions it raises with its own details. Second paragraph: why are day shift workers "content" when they complain about their jobs and feel underpaid? Also, why is there a high turnover on the night shift? I would begin by asking, "Are there places in the paper where you want to know more? Where?"

4. What does the manager's statement -- the last sentence in the paper -- mean?

5. Ask students to look at "factors" in the last paragraph. Why is it a lazy word? What does it conceal? How may other all-purpose words like "aspect" and "thing" often be eliminated and replaced (with more specific nouns, synonyms, etc.)?

Correctional Officers

My Community-Base Project is on Correctional Officers (C.O.'s). To obtain information on this topic I interviewed Tom Schultz, a C.O. for Downstate Correctional Facility. In this Summary I am going to concentrate on the C.O.'s training and responsibilities. While reading this report, one has to keep in mind that Downstate is only one of twenty-three New York State institutions. Some conditions may vary from institution to institution, so this report is based on the experiences of Tom Schultz at Downstate.

A C.O.'s training is a very long and thorough process. The C.O. trainee is first sent to an academy in Albany. After the academy, he receives further training at a special training facility. Then he is sent to the institution where he is going to work, for an additional, preliminary, two-week training period.

At the academy the trainee must attend classes and go through extensive physical training, according to Tom, who has recently completed his training. The trainee must attend classes, which include courses such as Penal Law, Correctional Law, Defense Tactics, and The Use of Force. "Defense Tactics and The Use of Force classes were the most fun because they gave you a chance to release your frustrations," Tom recalled. They also attend classes in Weapons and Chemical Agents, which teach them how to use firearms and chemical agents, such as teargas. These are only a few of the 51 courses which are required. In all the courses, tests are given, and if an 80 average is not obtained, the trainee is not allowed to progress.

The physical training is very similar to the militaries' boot camp. Trainees are up at 6:00 in the morning doing laps, push-ups, and other exercises. Officers are very strict with trainees who are required to salute and reply "Yes, Sir," "No, Sir." "The academy was actually tougher than the job itself," according to Tom.

After the academy, the trainees are sent to a four-week training facility, where they first receive on-the-job training. The trainees are always accompanied by a veteran officer, in order to make sure that they know what they are doing, and to make sure that they are not caught off guard by an inmate who may create a situation that the trainees are unable to handle. Once the trainees have completed the four-week training, they are sent for two weeks to the institution where they are going to work. During this two-week period, the trainees receive the same supervision that they were under at the four-week training facility. Once the two-week period has been completed, the trainee becomes a full C.O.

The responsibilities of a C.O. are security, health, and lives of the inmates and his fellow officers. A C.O. is not responsible for the rehabilitation of the inmates. There are programs and schools designed

to rehabilitate the inmates. They must volunteer for these programs, but they are not forced to rehabilitate themselves.

Security is probably the C.O.'s most important responsibility. First, they maintain order among the inmates, and deter any sort of uprisings. Second, they must be constantly alert and not allow any of the inmates to attempt to escape. In prison, all the penal laws apply, so the C.O.'s must police the inmates to be sure that they conduct themselves in a way that is acceptable to society.

C.O.'s are also responsible for the health of the inmates. The C.O.'s must see that the inmates receive daily nutrition, three full meals a day. If an inmate requires medical attention, the C.O. must make sure he receives it. In addition, the C.O.'s are required to see that the inmates exercise daily. The C.O.'s are required to supervise all activities which take place in the institution.

The last of the responsibilities of the C.O.'s is the lives of their fellow officers as well as the lives of the inmates. The C.O.'s are instructed to use minimum force when dealing with inmates; New York State law allows the use of force to maintain lawful order within the prisons. A C.O. may take the life of an inmate, but only under certain circumstances. These circumstances involve escape, assault by an inmate on an officer or another inmate, or the destruction of State property, such as arson.

The C.O.'s training is quite extensive and very difficult. He or she has numerous responsibilities required by the job. Overall, a C.O.'s job does not appear very easy or inviting. I really do not feel that I would like to be a C.O. or even be associated with the prison system. These men and women have a very nerve-racking job, but they deserve all the credit they can get because most people could not handle this type of job.

1. This writer has chosen to focus on two rather than three areas of information--a reasonable and acceptable choice, given the paper's length.

2. Students might be interested to see that the writer's second and sixth paragraphs function as introductions within the body of the paper. They make general statements about the two categories covered in the essay--training and responsibilities; the paragraphs that follow offer detailed support of those general statements.

3. Students might debate whether the introductory statement "In this Summary I am going to concentrate on the C.O.'s training and responsibilities" is less awkward than the openers in their papers. If it is, why?

4. Take a look at the first sentence of the sixth paragraph. Ask students if the three categories seem distinct, particularly "security" and "lives." Are the terms themselves specific and well-placed in a sequence? Are there any problems later when those categories are explained? No problems?

5. This essay, and almost any essay dealing with corrections officers, prison activities, and rehabilitation programs will probably incite a heated discussion about "the country club atmosphere," inmate privileges, and taxpayer money on the one hand, and justice, rehabilitation, and the economics of crime on the other hand. Too bad the paper isn't part of a unit on the logic of argument, because illogic abounds in such discussions.

Summary
ENG 101

Corruption in a School District

"Corruption" is a very strong word that includes many phases and degrees. Through my research at Vernon Valley School District I have proven, to myself, that corruption does exist. The question that must be answered is to what degree of seriousness does this corruption exist.

I began at the top. I interviewed the Superintendent of Schools and asked him many direct questions. It did not take him long to discover my motives, and he immediately became very cautious in answering my questions. When I asked Mr. Gennaro Silvo if he felt Italians were shown any preference in regard to teaching staff of our district, he answered with a strong, "Not at all." Yet when I took advantage of the opportunity to look at the Teaching Staff Directory, I found 89 Italian surnames and 122 names of various heritages. To me, this shows a preference to Italians whether intended or not.

I asked Mr. Silvo if district-wide husband/wife teams were numerous and he answered with, "We do have quite a few." I would say that 22 husband/wife teams out of 211 employees certainly does suggest "quite a few." Twenty per cent of the employees have a spouse also employed by the same institution.

Mr. Silvo has said on several occasions that he needed an electrician at his home and has had his secretary call the man who does the school's electrical work. It may very well be a coincidence that he personally employees the same electrical expert as the school district, and I am sure he gets a receipt for any work that was done in his home, but a receipt does not prove that he has actually paid for this service. The Superintendent bought his wife a pewter, hanging light fixture for Christmas from this same electrical store and had them install it, and he does have a receipt for the purchase. His secretary was present when it was purchased, and he made quite sure she saw the paid receipt.

The Vernon Valley High School principal is a rather arrogant and boisterous man who appears not to fear anyone or anything. When I asked him the particulars on his wife being on his staff and under his immediate supervision, he assured me that he had not hired her and it was only his job to supervise her as he would any other staff member. When I asked about her yearly evaluation reports as a teacher, he said that her evaluations were "top notch" as they should be for a "top notch" teacher.

The High School principal was reared in the state of Connecticut, and he proudly told me so. When I asked him if he felt any partiality toward a teaching candidate from his home state, he bluntly answered, "Not that I am aware of." I guess Mr. Jones is not aware that during his tenure as high school principal he has hired a total of 32 teachers and 21 of them just happened to come from Connecticut. This is 65%. Can he possibly regard this as a coincidence? I intend to explore this

further at a later date, if I have the nerve to face him again, that is. He is the type that scares you when he speaks, almost as if he is daring you to say something he doesn't want to hear.

The Superintendent of Buildings and Grounds is an uneducated, down-to-earth type man who doesn't care what he says. He takes no caution with his words and does not try to hide anything. His English grammar is very poor and he doesn't even realize it. He admitted that he was hired before having passed a Civil Service test, but said that after he was employed by the district for several years, he was reported to the Board of Education by someone unknown to him, and he had to take the test. He admits to having scored 67%.

Mr. Evans told me that although purchase orders for the district require two signatures, he has never been questioned or turned down when ordering supplies or equipment for the school. I asked this tall, red-haired gentlemen if he had ever been approached by a salesperson to accept a gift in return for the school's business. He replied that many salespeople reward him for business by giving him bottles of liquor, radios, and various sample product items, but he had never been given cash. Mr. Evans said that it was legal to accept gifts that cost $25.00 or less. I asked him if he had ever received a gift worth more than $25.00, and his exact words were "I don't know, I don't shop much so I don't know the prices of things." Now, how can a man who controls a $100,000.00 budget say that he doesn't shop much?

I asked Mr. Evans what steps could be taken if a person in his position wanted to buy something personal with school district money. Mr. Evans said that one method could be that if you wanted some shrubbery or plants for your home, you would have the store give you a receipt for fertilizer. Of course, the schools would have a need for fertilizer and it would never be questioned if a bill for fertilizer came through the purchasing department. Mr. Evans explained, however, that you must be dealing with a store that is willing to work in conjunction with you.

I asked Mr. Evans if he ever used the school district truck for his own personal use, and he answered, "Not on a regular basis, but I do bring it home at night and drive it to work in the mornings, and there have been emergency situations when I had to use the truck for personal business." Mr. Evans said the district had purchased gas pumps of its own, and he had a key to the pumps and used the gas as needed and was not questioned as to the amount he used. Mr. Evans brought to my attention that the school district pick-up truck had Vernon Valley School District painted on its right door.

There are hints of crime in other areas of the school district that I may or may not be able to explore. No one has actually admitted to a definite crime, but I am sure we can see by the data collected that there are various opportunities to indulge, as I feel many school officials do.

At one point in my life I was in charge of the purchasing of food items for a large institution, and I was given many samples of cookies,

cakes, breads, ice cream products, knives, silverware and various kitchen household items. At Christmas time I was always showered with gifts, but I must say that I was never offered cash or presented with any means with which to purchase personal items with the institutional monies. I was never given one item worth over $25.00. I should know because I do shop a lot.

1. This paper was written for the Summary assignment. Students might be asked to what extent the essay's aim is persuasive. Where is there language that suggests the writer is attempting to prove a point? How direct is that language? If there is a combination of purposes here, is it a problem at all? Not too much, I think, but the fourth paragraph is one example of information that may not be convincing evidence of crime or corruption.

2. Many students are bound to wonder how the writer managed to get this information, much of it from interviewees who could be expected to be hostile. Only the last paragraph may give a clue. The readers' curiosity about the process of data-gathering will heighten their interest in the paper. You might ask students if they feel the writer should explain her methods; does the quality of the essay suffer from the lack of an explanation?

3. The last paragraph is an interesting conclusion to this expose. Ask students what they think about it; see if anyone perceives an inconsistency in ethics.

Summary
ENG 101

The Life of the Farmer

The farmer, or at least Doug, leads a fairly scheduled life. The cows, pigs, cats and geese must be fed, the cows milked, and the barn cleaned. Then in each new season there is something to do in terms of plowing, planting and harvesting, depending on whether he is doing hay or corn. He can take no impulsive trips - as a matter of fact, no trips at all unless he can be back for the next milking.

His life seems to be one in which he's almost "stuck." He has known no other since birth. I wonder if he'd still be doing this if he'd known other lifestyles. There are many different chores and activities which make up his life that is so different from mine.

Getting up early has never been an easy thing to do, so when I try to imagine getting up at four in the morning to milk cows, it's hard for me to do. Learning how to milk a cow seems so exciting to me, yet if I did it all the time, I doubt I would feel the same way. To Doug, milking seems as easy and natural as golfing seems to Jack Nicklaus.

"Get closer to the cow, Jonesy."
"I can't Doug, it's going to kick me."
"No, it won't, not that one." After finally getting between the cows, which is hard for me to do, you must wash their utters to prevent the milk from becoming contaminated. Then the cows must be "started"; the cows are milked by hand, just to start the milk coming out. Although this looks easy, it took me a long time and a lot of help to get this done! This is when the boys usually have milk fights, and squirt the milk at each other. The suction on the machines must be turned on, then you must place each of the four cups on the cows' utters, folding over the ones you didn't do yet to prevent loss of suction. When the cow is done (around three minutes) the machine is turned off, and the cow is again milked by hand to make sure no milk is left. If this is not done, and milk is left, the cow will get mastitis and can't be milked until it's cleared up. After the milking is done, the utters are dipped in a chemical to prevent infection. This is the part I did real well! Then the milk is brought into the milkhouse and dumped in the tank in the individual buckets. Then the buckets are brought out and the next cow is done. Doug can do all the cows in 2½ to 3 hours. Talk about monotony! During the evening milkings there are usually more people to help Doug. The people in the neighborhood that are bored usually go up.

Doug talks loudly and jokes a lot. His jokes usually take the form of making fun of people. I can't help but wonder if the joking is sincerely from his heart because he is happy, or something to break the monotony of his lifestyle. He usually doesn't joke with you until or unless he likes you a lot.

Everyone comes in without knocking. The doors are unlocked and you're always made to feel welcome.

When Doug, Lou (and whoever else happens to be eating there) are eating, they tell you to grab a dish and join you. At first I wouldn't eat when they told me to. Then Doug would say something like "Jonesy's on another diet, look she's not eating."

Every year they have cows entered at the Dutchess County Fair. Two or three people stay overnight to take care of the cows and show them. When Doug can get somebody to milk for him, he goes up, otherwise he stays home. Ever since we have known them, my family has always visited them at the fair. One year I went to a square dance, after the fair was closed for farmers, with Beach. We had a great time being swung around and laughing.

They also go to a bar called Stillman's in Stormville. It's a little place I consider a dive. It's the kind of bar that Mom's and Dad's don't like their girls to go to, although they have never been there. It just has a bad name. Although I would never go by myself, I did go with Doug, Lou, Darlene, Roland, Beach and Mark. All their relatives were there, and we all danced.

The rest of their spare time is usually spent watching T.V. Even the guys (Beach, Roland and Mark) don't go to bars besides Stillman's. If they feel like drinking they'll buy beer and sit at the corner or watch T.V. Since I don't normally spend too much time watching T.V., when I go over there I get restless after a half hour of a western.

1. This essay poses questions about organization and transition. Ask students if they see clear patterns of organization. What about transitions from paragraph to paragraph? Look, for example, at the shift from the third paragraph to the fourth. How might the short scene and dialogue be set up more smoothly?

   Showing this essay before students begin their drafts may help them see the need not only to select and focus details from a mass of information but also to arrange those separate blocks of details in a logical, smooth fashion with adequate transitional elements.

2. Ask students how the summary might profit from a more elaborate and specific introduction. How might the introduction better set up the paragraphs that follow and provide a basis for the appropriate transitional elements? What about the title?

3. Ask students to consider the tone of the essay. What specific language conveys the attitude of the writer? It feels loose, informal, friendly. Does it suit the pattern of organization here (loose, patchwork)? If students say yes, ask if a paper with this kind of tone requires a relaxed organization. If necessary, use the essay to show them how a tighter structure may still allow an appealing, informal tone.

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Summary
ENG 101

The City of Beacon Water System

The Beacon water system is a gravity feed collection. That sounds like a mouthful, but it simply means that the water sources, which are wells and reservoirs, collect water through nature's gravity. The wells do this through seepage and the reservoirs through run off. The system depends greatly on the spring thaw.

Beacon has five sources of water situated throughout the Beacon area. They consist of two wells and three reservoirs. The three reservoirs were all made by damming deep valleys in our surrounding mountains.

The Beacon water system serves the population of Beacon which is 13,000, and the Fishkill Correctional Facility which accounts for 25% of the system's consumption.

Because of the location of the sources, the purification of our water is fairly simple. It uses only chlorine, and this is added in catch stations located at each of the sources. As a precaution, a chlorine residual test is taken daily at each of the stations and weekly at certain locations throughout the system. In the many years the system has been in use, there has never been a breakdown. An interesting point that I haven't been able to get answers for as of yet, is why we don't have any fluoride treatment in our water. My source could not answer this, so I will question elsewhere. I will also have to research the manner in which New York State rates water systems. I will enter these facts at a later time.

Every water system according to its size runs at a peak efficiency pressure. The Beacon system runs at 80 p.s.i. This pressure allows the water to flow for home use and at the same time handle an emergency situation such as fires. When the pressure drops below 70 p.s.i., an alarm goes off and a secondary hookup is made to one of the wells. If this does not help, or if there is bad water, a hookup can immediately be made to a neighboring water system. In the case of muddy or murky water due to storms, at the bottom of the Mt. Beacon Reservoir, the largest of the three, there is a storage tank capable of supplying Beacon with 5 days of pure water.

As far as maintenance is concerned, the biggest problem is rust. To avoid this, the pipes are periodically flushed with a chemical called calgon. Calgon deters and cleans rust, and is harmless to humans. Despite this flushing, replacement after many years is necessary.

The only foreseeable change in the future of the Beacon water system is the addition of a filtration plant to meet new State and Federal requirements. The plant would only be used in emergency cases because of the pureness of our supplies. There is no target date for this plant.

The future looks very bright for development in Beacon when you look at important points such as the water supply.

1. The paper begins with a useful definition. Do students feel the introductory paragraph is effective? Why or why not?

2. The writer, recognizing that his research is an on-going process, mentions additional information he expects to get. You might point out to students that this is not a flaw in the paper, nor would it be in theirs. The Summary is not intended to be final, the end of their inquiry.

   Are there places where the summary is missing details that the writer seemingly could or should offer? What do the engineers measure in their chlorine tests? What are the possible problems? To what neighboring system does Beacon hook up in emergencies?

3. Individual sentences may be examined for awkwardness in phrasing. What about the last paragraph? Or "the population of Beacon which is 13,000"? Or "...two wells and three reservoirs. The three reservoirs were all made..."?

Summary
ENG 101

SDRC and Its Function in Our Society

Before a person can begin to understand Single, Divorced, Remarried Catholics (SDRC) and its function in our society, one must first comprehend those factors which cause divorce and the feelings of people involved before, during and after the process.

I spoke with Father Bill Murphy who is on the National Council for the North American Conference of Separated and Divorced Catholics, which sponsors local SDRC groups throughout the country. We discussed at some length the reasons why people get divorced. The first is immaturity on the part of one or both partners. This does not necessarily mean chronological age, but refers to an individual's mental and emotional development. If a person has not matured and then suddenly begins to grow after his or her marriage, major problems can normally be expected unless the partner grows with him or her and at the same pace.

Problems may also start with the birth of a child, usually the first. At this time, one of the partners may start to feel neglected by his or her spouse. There could be a tendency to feel that the baby gets more attention, leading to anger and resentment.

Additional factors which can result in divorce are psychological problems, in-law problems, peer pressure and/or the breakdown of the partners' supporting family structure.

People who divorce suffer through loss just as if their spouse had died. This loss can be roughly separated into five categories or stages. The first stage is loneliness. People must suddenly cope with being alone. They have to adjust to going home to a place they once shared with a spouse or to being alone in unfamiliar and often unsatisfactory surroundings. They may be afraid even to see or go near their former partner. Society makes it very difficult for them because of its couple orientation, and they often feel like extra, unwanted individuals.

The next phase that is normally experienced is depression which stems from the loneliness and self-doubt. Divorced people can get very negative about themselves. They may go home and hibernate like a bear in winter. Just as a bear emerges from its den in the Spring, however, depression normally ends and the divorced individual snaps out of it, although sometimes support and help are necessary. Many of the members of SDRC I spoke with thought depression was the worst stage.

Third, divorced people go through a guilt stage. They ask themselves what they did that caused their marriage to end. One member commented that his most common phrase used during this period was, "If I had only done this or that, maybe she wouldn't have left me."

The next stage is bitterness. This phase is an especially strong and prevalent aspect of divorce. The individual feels that if there is any way in which he can hurt the other party, he will. This stage often results in extreme animosity marked by petty vindictiveness and actions which often border on the irrational. "Joan" (a pseudonym), a member of SDRC, told me about an incident she remembered most vividly in this regard. She said her husband came over to her house after the divorce to get his tools, and she wouldn't give them to him. She didn't even know how to use a hammer, but she thought of this as "revenge" for his having had the audacity to leave her. All she cared about was hurting him.

Also, during this stage, if people have a religious background, they may blame God for their situation and turn their back on the church. This is one reason why SDRC has a definite religious overtone. The group wants to bring people back into the church.

The last stage, and the most important for the individual if he or she hopes to become again an effective member of society, is also the most difficult to achieve. It is acceptance. This is where SDRC comes into play. It helps its members to leave the first four stages behind and to gain the acceptance of themselves and what has happened to them that is necessary for them to proceed with their lives. This is often a traumatic, painful process that requires a great deal of support if it is to be successful. One of the leaders of the Hopewell-based group told me, "I was not accepting that she was no longer my wife... I got married for life. The only way I could cope with it was to pretend she was dead, she didn't exist. I know this is a sick way of looking at it, but that's the way I did it." This same individual also removed all pictures and other visible signs of his wife from their home. He needed reassurance, which he got from the group, that there was nothing wrong with what he had done if it helped him to cope better with his divorce.

Most individuals need help to achieve the acceptance necessary for emotional rehabilitation. There are three ways. They are family support, the therapy of a psychologist or psychiatrist - either alone or in a group context - or a support group such as SDRC. This latter type of group brings together people that have or have had the same problems. The members are in various stages of coping with common feelings and situations and new members are allowed to ventilate their frustrations in an environment that provides understanding and group support.

SDRC is a support group, not group therapy. It was started six years ago out of the perception of Fr. Timothy McDonald that there was a community need for ministry to the divorced person. The major distinction between SDRC and group therapy is that there is no licensed professional (psychologist or psychiatrist) to guide the group session. The SDRC members give their direction and support to new people based solely upon their own life experience. This is a very effective support mechanism unless there are overriding psychological problems.

This particular organization has three main stated purposes. The first is to provide emotional support. They help people through the stages of loss by providing a "shoulder to cry on." They allow

individuals to ventilate freely in a non-threatening environment. They also provide encouragement by letting the new members know that they are not alone and that there are others who have similar problems and who care for them. One member told me that one of the most gratifying things that happens is to see an individual who was initially depressed and withdrawn begin to respond to the support provided him or her by in turn helping newer members.

Another very important purpose of this group is to provide the social interaction so sorely lacking among those who are divorced, due to their own negative feelings and society's couple mentality. SDRC has many activities which help the members combat the isolation and loneliness which are the common complaints of divorced people. The types of activities in which they engage are pot-luck suppers, dancing at local nightclubs, bingo, picnics, softball games, square dancing, camping, hiking, card games, casino trips to Atlantic City, dining out, swimming and many other activities that at least a portion of the group participate in. After nearly every one of the meetings at St. Columba, most of the group assembles at a local pizzeria for pizza, beer or wine and conversation with a great deal of laughter and frivolity.

The purpose which sets this group apart from other groups, such as Parents Without Partners, is their spiritual base. Each meeting is opened and closed with a prayer and group leaders present the church as a valuable asset in a person's life. Some members meet for breakfast and church on Sunday as a group activity. However, the group is open to all denominations and there is no attempt to convert non-Catholic members, which amount to approximately 10% of the membership.

The group has had very positive effects on its members including a personal friend of mine and several others to whom I talked. They all feel that they have regained a sense of self-worth that was lost in the trauma of separation and divorce. One woman told me that she wanted to remain a member even though she now had many other interests, just to help someone who might be going through what she had experienced.

The president of the group summed it up perfectly for me when he said, "The success (in regard to SDRC) is the distance I travelled from where I started."

1. The essay should serve as an example of a well-organized, clearly written paper. It may be interesting to see what flaws students will find, after they have spent weeks scrutinizing their own work and that of others. You may find yourself disagreeing with what seems like overly harsh criticism.

2. Do students accept the qualification of the opening paragraph--and the ensuing two-and-a-half page explanation? Is that qualification persuasively stated and elaborated?

3. Ask students how they feel about the metaphor comparing divorce and hibernation. Is it effective?

4. Ask students what an outline of the essay would look like. It should be easy for them to produce.

The Narrative/Summary assignment combines the two separate, shorter works into a single, longer paper. The Narrative alone has seemed artificial to some students, who want to connect the event with the information they gathered and feel stranded with a single focus on the story of the interview.

Community-Base Project
Narrative/Summary

ASSIGNMENT

There are two primary purposes of this assignment. First, the narrative focus sets the scene of the interview, offering details about the time, place, mood, and outstanding events of your meeting. Your aim in the second summary section should be to inform the reader of essential information you've collected in your interview. Rather than report all the data you have, summarize three or four major areas or points of information. Your paper should develop only those points, but develop them carefully and well.

A narrative tells a story, which may be fictional or real. A narrative may be distinguished from straight, dry, objective reporting of an event if it not only tells what happened but also builds details about how and why it happened. A writer of a colorful narrative never forgets to entertain his or her readers as he informs them.

Follow these guidelines in the first part of your paper:

1. The date, place, and name of the interviewee should be clearly stated early in the paper. More importantly, you should color in details that give not just an address and name, but also a strong sense of place and character. Describe the surroundings not only in physical, literal terms but also for their associative and figurative qualities. It is essential that the flavor of your interviewee's background (if known), character, and personality be explicitly portrayed.

2. You should re-create for your reader the mood or moods of the event--constant or fluctuating--so that a kind of dramatized, small story emerges. Did you and your interviewee share a good rapport? Was there a basic antagonism between you? Why? At what points? Your feelings and responses should be clearly drawn.

3. You may wish to use dialogue occasionally to highlight a characterization or to suggest the atmosphere of a moment. Be sure to use correct quotation form.

4. A conclusion to your narrative section may add a twist, conclude without redundancy, offer logical observations or lead smoothly into the summary section.

Because the range of information you collect might be so diverse and the facts so abundant, you should limit your summary to 3 or 4 broad areas that will allow extensive development with specific details. Let's say, for example, that you've investigated the operations of a paper mill. You might have uncovered information about the workers' duties, salaries and benefits, and the taxes the mill pays to support

the community. But for the purposes of this paper you want to limit your summary of information to these three areas: (1) the process of making the paper; (2) the company's strategies for selling it; and (3) the way in which the original owner, now dead, first had the idea of starting a mill and made the dream happen. The process of selecting and organizing information into groups is one of classification.

Follow these guidelines for the summary section of your paper:

1. Before you begin the paper, review your three points. They should be separate and distinct. Do they overlap in any ways? Are two of the points really one basic point cut into parts? If you see duplication or a blurring of focus, redefine your central areas of information. You may not be able to recognize the problem until you've completed a first draft or have gotten halfway through it; perhaps by jotting down preliminary notes about each point you can spot fuzzy distinctions before you start the draft.

2. As you develop your points, include all significant details that summarize and explain. Ignore only other details that are relatively unimportant in illustrating your points.

3. In a concluding section bring together what you've written previously by developing an insight or observation about these points. What do the details suggest to you about your subject in a large sense? What did you learn that was most significant? What statements or ideas seem inconclusive or not persuasive to you? What do the details suggest about new discoveries? Fashion your own conclusion as you wish, but do include one.

A summary of this sort may not limit itself to objective reporting of information; as you summarize you may also wish to interpret the data, and behind some interpretive statements may lie judgements. Study the following two processes:

A. Data	Summarizing Generalization
Six feet tall Single 140 pounds Is a vegetarian Earns $75,000/year Vacations each summer in the Bahamas	He is a tall, thin man who works long hours each week to earn his upper middle class income but manages to take a vacation in the Bahamas each summer

B. Data	Summarizing Generalization
same	He is the prototypical Yuppie, a self-absorbed, upwardly mobile man who is as dedicated to his own health and leisure time as he is to his job.

You can see that the generalization from A. for the most part sticks to the facts without much interpretation or evaluation of the data (80 hours would commonly be called "long hours," and statistics would show that $75,000/year is an upper middle class income; "manages" does suggest the writer views the subject sympathetically--or sarcastically). However, B. certainly departs from mere reporting of facts and interprets the data according to the writer's own vision of the world. (We may debate whether the writer has interpreted fairly in his generalization.)

Most likely you will mix objective observations with more subjective, interpretive generalizations. Just be sure that generalizations of both kinds are made clear with facts and supporting details. You do not want the reader left with the unanswered question, "Why do you feel this way?"

A simple pattern of organization for the paper would be a strict division into the two sections, narrative and summary. If you find that pattern too rigid, you may want to create a blend. This style would weave together parts of narrative with factual information without confusing the two areas or watering them down.

The paper should be proofread and edited carefully. Your writing should be polished and accurate.

Length--approximately 5 pages, 900 words.

These Narrative/Summary papers were written by Eng. 101 students.

Narrative/Summary
ENG 101

Nuclear Lake

I unlatched the front door of my house and jogged across the yard. It was one of those later spring days when all is still. The wind had trouble rustling up the deep green leaves, and the ground squirmed under the weight of my footsteps; it was in its muddy stage. The sweet smelling air made me inhale until I became barrel chested; it formed more than just a smile on my face. It was the type of day that made me happy to be alive. In the distance, I heard a dog barking, and some children glided past me on bicycles, barking as the dog had. No one hid away on an afternoon like this; the neighborhood was in full bloom.

Questioning thoughts in mind and tape recorder in hand, I trudged up the hill. I felt as if I were a reporter off to build a story. I got a little taste of my uncle's life; he is a professional reporter. I thought I would pose myself like him during the interview. I recalled how he sat, what he said, his eye contact time, his hand actions, his entire conversational attitude. I figured it best to remain calm and try to imitate my uncle.

Questions in mind, I entered the drive. The mailbox read: "Llanes." A sign dangling below read: "Thomas Llanes - Civil Engineer." This was the home of the man I was to interview, and what a home it was! You must understand, Mr. Llanes isn't the stereotyped professional type. He doesn't live in some high class development, he doesn't drive expensive cars, or care for luxury items. He is an inventor, sort of a junk collector. He stores away old cars and other mechanical objects. His home, which he designed and built himself, is quite eccentric. It is a round house, with a "crow's nest" type deck protruding from the roof. It has a definite unfinished, handmade look to it. Its exterior colors vary with the wind and rain. It is a dark faded gray on the north, and sun-bleached light brown on the south. There aren't any uniform shapes, lines, or borders on the house, yet everything fits into place. It is far from a showpiece, yet it's quite a marvel indeed!

I sidestepped some piles of organized and assorted rubbish and glanced around the yard. Mr. Llanes takes great care to keep his possessions in order. "Radiators and hoses over there. Fenders and doors in that barn, glass in the basement."

Mr. Llanes' home style may not be looked upon with envy by his peers, but he is very well-respected. He is a civil engineer by profession, but he holds many more titles. His credentials include the following: Chairman of the Pawling Conservation Board, member of the Dutchess County Environmental Management Council, advisor to the County Legislature and member of the Appalachian Site Clearance Committee (in charge of cleaning up the property surrounding United Nuclear Corporation [U.N.C.]). If anyone knows the truth about what happened at the lake, and what the corporation did, it's Tom Llanes!

I knocked on the door of his home, and was greeted as a friend. He called me by my first name and expected me to do likewise. He is friendly with my father, so I felt quite relaxed. I was invited right in and sat in the family room. His furnishings were old, and some were covered with blankets.

I explained to him my reasons for choosing U.N.C. as my topic and began to ask him questions. At that exact moment, my cassette recorder broke! A feeling of doubt engulfed me. I never would be able to remember and organize all the information I needed--just fantastic! Well, luck was on my side; Mr. Llanes came through. He adjusted some lever, tightened a screw, and all went smoothly. At this time, I began the actual interview.

He began by telling me the history of United Nuclear Corporation. From 1958 to 1972 they ran a fuel reprocessing plant in western Pawling, alongside what is now called Nuclear Lake. There were various companies who owned the property, but they were all run by United Nuclear. At one point, even Gulf Oil had money invested in nuclear research at the Pawling plant.

United Nuclear only experimented with reprocessing nuclear fuel; they were not involved with any sort of production. They would purify the Uranium used in a nuclear reactor's fuel rods, and they would concentrate it into enclosed canisters. They were trying to find a safe and efficient way to store nuclear fuel.

They decided on the Pawling location for a few strong reasons. They wanted a private, rural site, to which it wasn't impossible to ship goods. Pawling had a low population; it was the smalltown setup they were looking for. It lay on the union of Routes 55 and 22. Also, it wasn't far from the Taconic State Parkway. In 1958, all of these roads were new and strong. Pawling lay on direct rail route with New York City. Any materials U.N.C. needed could easily be obtained, and they had their needed privacy. The land was inexpensive, and they found people eager to work in the factory. Good points added up, so that is why U.N.C. chose Pawling for their factory site.

Next, we discussed the accident. United Nuclear was a full scale nuclear corporation. They carried on experiments with the radioactive substance, plutonium. In the early 1970's, there was an explosion. No one is sure exactly how it happened: there was some sort of atomic fission. Waste was thrown all over the grounds, and, some people feel, into the lake. The Atomic Energy Commission closed down the plant and adequately cleaned up the grounds. If any plutonium had landed in the lake, radioactive sediment could remain in the water for hundreds of thousands of years. This is due to the fact that plutonium has a half-life of 100,000 years. That means, if ten cubic inches of plutonium landed in the lake water, in 100,000 years five cubic inches would still remain. Also, once it is mixed with the water, only time can remove it. No machine of today can clean up the radioactive chemical, once mixed with water. This is because water breaks down the plutonium and disperses it among its natural molecules. The water and the plutonium become a homogenous material.

It isn't a fact that plutonium is in the lake, but it's hard to tell with modern equipment. Recent testing didn't detect any radioactive waste in the water, but it did find low levels on the land. It has since been cleaned up.

The plant closed because it wasn't economically feasible to rebuild and re-open. They removed all of their equipment, and transferred it to other factories. United Nuclear is a working corporation this very day.

At this point, the phone rang. Mr. Llanes excused himself, and disappeared down a narrow stairway. I relaxed back onto the couch and stretched up towards the ceiling. I thought it strange that in the little, boring town I live in, such a big event occurred. Wow! My little hick town is famous for a nuclear accident; what an honor!

The property, which lies between Pawling and Beekman, is a full 1,400 acres. It is now owned by the federal government, through the National Park Service. The government decided it would buy all of the land from United Nuclear, instead of that which surrounded the lake and Appalachian Trail regions. The government has seriously considered forming a national park on the property, and it remains in question today. United Nuclear sold the property for a very low price, because of the accident. The property was in the right place at the right time; in a sense, U.N.C. unloaded the property on the National Park Service.

The Park Service tested the land for radioactivity and found none. But, once again, the water could hold plutonium; the lake remains in question.

The Appalachian trail will be opened through the property, but no one will be allowed to use the lake for recreation or drinking. Warning signs will be the only device to keep people from swimming and fishing.

Mr. Llanes feels the lake should not be opened to the public. He says the water may still be a danger. Although he agrees the land is safe, he feels the government should not allow people to take chances with their lives; it would be pure irresponsibility. He strongly stated that more testing is needed before any type of park is erected. He also said, "If it is made into a park, I will insist information be given out concerning its present status and its history." He then added, "I wouldn't bring my family to a park at that location."

A most interesting point is this: the lake feeds the Fishkill Creek, and that flows into the Hudson River. So the entire Hudson Valley could be infected with deposits of plutonium. Also, Mother Nature could distribute plutonium all the way to New York City; the entire city could be contaminated from the little town of Pawling!

Many questions remain, but Mr. Llanes said not to associate the lake with death. "Our nuclear missiles of today are far more serious." (A little humor from Mr. Llanes!) He then added, quite seriously, "Don't dive into the area as a recreational playground."

It is most important to realize that neglect and poor planning are strong dangers to society. Nothing can be done to reverse the accident, but cautious actions should be taken in the future. The accident could have been prevented, and the environment could have been kept pure.

With all this in mind, I slowly walked home. I crept across my yard and unlatched the front door. It was a beautiful spring day, and I took one last lung-full of sweet-smelling air. I stepped inside my house and said something my uncle might say: "We've all been nuked."

1. The writer has not, in an introduction, announced the three or four classifications of his information, but a quick examination of the paper's body shows that he has, in fact, summarized around three or four central points. Ask students to identify those classifications.

2. In the fourth paragraph of the summary section do the words "adequately cleaned up the grounds" throw confusion on observations that follow? How could he qualify or attribute the words to a particular source?

3. In the next-to-last paragraph the writer says, "The accident could have been prevented." Does the previous information support or explain this conclusion? Do students feel that it needs support?

4. Does the writer make the most out of his concluding paragraph? It does return to the scene opening the paper. How else might he develop connections between his opening and closing observations about the natural scene? (Should the day remain "beautiful" and "sweet" at the end?)

Narrative/Summary
ENG 101

The Court House Experience

As I glanced at my watch, my heart dropped to the pit of my stomach. It was 11:45 and there were only fifteen minutes left before lunch time and my interview. I got a sudden chill down my spine at the mere thought of meeting Mr. Michael Zyoerberg, one of the top prosecuting attorneys within Dutchess County's juvenile court system.

As the clock struck twelve, my training class at work was over and it was now time to make that frightful journey to the Dutchess County Court House where Mr. Zyoerberg would be patiently waiting for my arrival. My co-workers wished me luck and with their faith behind me, I proceeded across the street towards the court house. It was such a dull building, the dullest one on the block. It seemed as though it was intentionally made out of dark gloomy stones so that it would inhibit society. As I entered the building, it was quite evident that the interior of this building was just as dull, dingy and depressing as the outside. The walls were a pale tan and the floor was grimy and uncared for. Inhibited by the sight of this building, I proceeded towards the elevator, and as the doors smacked open, I found myself face to face with a handcuffed prisoner who was quickly pulled away from me and thrust out of the elevator. At this point, my knees were shaking so hard, I thought their sound might echo off the corridor. I was not only nervous and full of pressure, but I was now also scared out of my mind.

The elevator doors closed and I was now on my way to the sixth floor. Once again the elevator doors smacked open, and I was this time left facing a giant door with the words DEPARTMENT OF LAW plastered across it. My hands were trembling as I turned the door knob, and much to my surprise, I found a very cheerful looking office. Maureen, the secretary, gave me a smile, since she was expecting me, and assurred me that Mr. Zyoerberg would be available shortly. After what seemed like an hour of wait, Maureen told me I could enter Mr. Zyoerberg's office. My heartbeat increased to 100 mph, and I held my breath and entered his office. He gave me a very pleasant greeting, and we instantly began our interview. All I could think of was what a warm, handsome man he was. He was nothing like I expected. In our earlier conversation, he sounded like such a tough, powerful man. Yet he was so different in person.

As I began to question him on the juvenile court system, we were interrupted by a phone call. My eyes began wandering about the room. His office was not small or big. It was just the right size and surprisingly not too cluttered. Yet with plenty of books and papers floating around, it was evident that this man was a very busy, hard working person. As I listened, Mr. Zyoerberg scheduled another meeting for that afternoon and hung up. He apologized for the phone call and gave me his full attention, and we proceeded with the interview.

Mr. Zyoerberg advised me that every state has its own juvenile court, sometimes referred to as family court or children's court. He

said that the level of the juvenile court within the judicial system varies by state.

"In New York there is a family court in every county," commented Mr. Zyoerberg. Then I asked him what the maximum age jurisdiction of juvenile court was. He said that most states will prosecute all those 18 or older as an adult and all others under 18 as juveniles. However, he noted that in New York there is an age range between 16-18 over which both juvenile and adult courts have jurisdiction.

I then asked him how a child could be tried in an adult court. He said that a youth who is within the age limits of juvenile court can be tried in adult court by a procedure called transfer, only if certain conditions are found to exist. "What are these conditions?" I asked. He said that the factors that are considered by the court when deciding to transfer a case are the seriousness of the offense, whether the offense was committed in a violent or willful manner, whether the offense resulted in damage to property or injury to a person, the amount of evidence supporting the allegation, the maturity of the child, his prior record and his chances of rehabilitation if treated as a juvenile offender.

My next question was whether there was a minimum age that a child could be transferred. He said that according to New York State there is a minimum age at which a child can be capable of a community offense. The idea is that a child below a certain age is incapable of forming the intent to commit a criminal act. In New York this age is seven years old.

In a previous question, Mr. Zyoerberg referred to the procedure of transferring a juvenile case to adult court as transfer. I asked him what exactly was done in this procedure. He said that it was true that a child could be transferred from juvenile court and tried as an adult in criminal court. This decision is made by the juvenile court and before a juvenile court decides to make this transfer, they must hold a due-process hearing. In addition, the court must state its reasons for transfer in writing and supply the statement to the child. (Note: The factors considered were stated previously.)

I then asked Mr. Zyoerberg if parents could be made to pay for the delinquent acts of their children. He became a little serious as he answered this question. He explained that many states make parents liable for willful misconduct of their children. The most common penalty is reimbursement for property damage and medical expenses for personal injuries. "Is there a limit to the amount that can be paid?" I asked. He said the limit is $500.00, and the fine is determined according to whether the act of the child was intentional.

Mr. Zyoerberg gave me his personal feelings on this issue. He felt that the majority of times, juveniles in trouble come from families with troubles, which stem from the parents' personal background. The lack of supervision and control was a very big point discussed.

Can a child be taken from parents? According to Mr. Zyoerberg a juvenile court has the right to take children out of presumed damaging atmospheres. From the beginning, juvenile court was not limited to just law violators, stated Mr. Zyoerberg. The statute of the juvenile court includes not only violators of the criminal law but also others who are neglected, homeless, or abused.

Mr. Zyoerberg explained that "children within the court system" are a delicate issue. He referred me to some additional materials that would be helpful to my research and wished me the best of luck. I felt as though I had known this man for years. I shook his hand and thanked him for being so informative and cooperative. He gave me a nice smile of confidence and noted that I should pursue my career goal, lawyer, and at this point his secretary put through another one of his phone calls. I waved goodbye and proceeded out of his office. As I walked out to the elevator, I could still hear his harsh, powerful voice linger in the air. Yet I now knew that there was much more to him than just that strong voice. I continued into the elevator, and soon I was back to the main lobby. I passed three police officers on my way out, but they didn't intimidate me this time. I felt as though I was walking on air. I had done it; I held a real interview, and I felt great about it. I crossed the street back to work with a great feeling of accomplishment.

1. The opening of the narrative is a nice blend of descriptions of place and of the writer's feelings. But by the end of the second paragraph do we have a clear, specific idea about why she is "scared out of my mind?" Is it taken for granted that she <u>should</u> be frightened?

2. After reading the paper, do students feel they understand well the guidelines in New York for determining a juvenile or adult court trial for a youthful offender? Are the age limitations clear? Do we know the minimum age at which a child can be transferred?

3. Re-read the section(s) on <u>transfer</u>. How might the writer better organize that material?

4. Do students feel the writer delivered on her promise to explain Mr. Zyoerberg's "personal feelings" about the parental liability issue? What is missing from that section?

Community-Base Project
Worksheet
Exploring Your Subject and
Expanding the Base for Research

ASSIGNMENT

In order to move into the research phase of your Project and see your initial subject in a broader context, you may be helped by asking yourself additional questions. You may have the answers to some of them; in that case, you'll be reviewing parts of your information. Other questions may make you aware of information you didn't collect in your interview. Some questions may be a response to surprising data from your interview or to aspects of your subject that have proved to be more complex than you anticipated.

The sets of questions in this Worksheet are designed to help you examine systematically many elements of your initial subject and gradually broaden your perspectives about it. The organization of the questions roughly follows a method which explores a subject in three areas: particle, wave, field. The particle phase discovers all information about the subject's composition; the wave phase sees the subject as a process; the field phase studies the subject as one part of many systems of relationships.[1]

You may want to jot down notes on the front and back pages of the Worksheet itself or on separate sheets with more space. In either case, keep your notes organized in categories so that you may use them for quick reference as you develop your answers on the Worksheet. As you move along, re-read all the notes you've completed; gradually you should be building a broader picture of your subject and discovering new possibilities for investigating its connections with the larger world. Consider your answers carefully and deliberately; you should require hours to complete the Worksheet. At the end of the assignment you may have one solid idea to pursue. That will be all you'll need in order to begin. Your next steps should take you to the library, the government office, the historical society records, or wherever you can start your new search for ideas and information.

At the end of the Worksheet is a model illustrating only briefly how the course of one person's thoughts might have run through the exercise. Your notes should be much fuller than those of the model, which is intended to show you how to begin.

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[1]See Richard E. Young, Alton L. Becker, and Kenneth L. Pike, Rhetoric: Discovery and Change (New York: Harcourt Brace Jovanovich, 1970).

INDIVIDUAL PROPERTIES OF THE SUBJECT

Who/what is it?

How does it function?

Whom does it affect?

What is its importance?

What supports it? (from the outside? from within?)

What works against it? (from the outside? from within?)

THE SUBJECT AT DIFFERENT PERIODS OF TIME

What was it like last year? 5 years ago? 10? 25? 100?

How has it changed over different time periods--short term? long term? (Summarize your answers of the previous question.)

Consider all individual properties included in the first category in terms of change.

What might lie ahead in the future--short term and long term? What is likely to affect it negatively? Positively? Consider again all individual properties.

COMPARE THE SUBJECT TO OTHERS LIKE IT

How is it like other _____ that you're aware of? Consider individual properties. (In this category try to include data about non-American cultures, too.)

How is it different from other _____? Individual properties.

How might it be changed to make it more/less like other _____? What factors might bring about such change?

Would it be improved by greater similarity/dissimilarity to other _____? Harmed? How?

How are its individual properties adapted to its particular surroundings?

THE SUBJECT'S CONNECTIONS TO THE WORLD

What are all the people, places, agencies, groups, etc. that it connects with--specifically, within its same general sphere of activity (e.g., the medical field)? What are the different levels of its general sphere of activity (e.g., the medical field includes hospital care, health care delivery in rural areas, medical training, paramedic activities in the battlefield, and so on)? Think carefully about this.

Ditto the question above, but change to "outside its own general sphere of activity." "Outside" may be related to people, places, etc. that are not connected exclusively with your subject; that is, they may also be involved with different kinds of people, industries, and so on.

What is the economic context of your subject--its range of support, expenditures, its competition, its impact on society?

What is its historical and social context? How has it related to its community over time? What outside events have had an impact on it?

What is its political context? What sorts of political decisions will affect your subject, and how? Where are those decisions made? By whom? How might it be in political competition with other elements of society?

Brief Model of Worksheet

This student begins with the subject of the Beekman Arms of Rhinebeck, New York, advertised as "America's oldest inn."

INDIVIDUAL PROPERTIES OF THE SUBJECT

Who/what is it?
Combination luxury hotel/restaurant/bar/convention center/ catering service in center of the Village of Rhinebeck

How does it function?
caters to higher income people and business groups
open year round
new Delamater House offers meeting space and accommodations

Whom does it affect?
its guests--individuals, businesses
community of Rhinebeck
its employees
other businesses that serve and supply it: food, restaurant supplies, cleaners, linen service

What is its importance?
brings people and money to Rhinebeck
runs profit for owners
taxes for Village
employs local people
historical value as landmark--centuries old
adds grace and charm to surroundings

What supports it? (from the outside? from within?)
Outside
support industries: linen supplies and cleaners, restaurant supplies, farmers, ranchers, farm and ranch workers, meat cutters, truckers, refrigeration supplies, oil and gasoline industries, flower shops
guests--old-timers, new people
fees for accommodations, meals, catering

Inside
employees
management
advertising
Rhinebeck--its carefully restored and maintained appearance helps Beekman Arms to retain its own appeal
Rhinebeck Chamber of Commerce promotes tourism
local building and fire codes--used for insurance coverage

What works against it? (from the outside? from within?)

Outside

food shortages--bad crops (frost destruction, drought), labor disruptions (strikes in trucking industry, farm workers), boycotts

possible food contamination

other labor disruptions--Beekman Arms employees themselves are not in unions

recession in economy--fewer people can afford luxury dining, vacations

possible arson problems

Inside

growth in Rhinebeck that moves too quickly, creates ugly modern buildings and traffic problems

possible employee dissatisfaction with wages and working conditions

possible zoning restrictions in Village that may inhibit planned expansion or changes

inadequate maintenance of building and property

(After this first phase the student is most struck by the questions "What supports it?" and "What works against it?" Here, for the first time, she realizes just how many other businesses and people are connected to a single restaurant and hotel operation. She knows she could go on further with her answers.)

THE SUBJECT AT DIFFERENT PERIODS OF THE TIME

What was it like last year? 5 years ago? 10? 25? 100?

last year--basically the same, financially healthy

5 years ago--Delamater House developed, front porch area enclosed

100, 200 years ago--the very fact of its existence 100 and 200 years ago highlights its quality as a historic landmark in the Hudson Valley--"America's oldest inn"

How has it changed over different time periods--short term? long term? Summarize your answers of the previous question.

short term--expanded to serve business groups better
experimented with menu
expansion of restaurant space

long term--timely maintained image of quaint, historic country inn

Consider all individual properties included in the first category in terms of change.

(Here are just several of the first category items the student considers.)

How does it function?

In early times it served as an inn which took in a broad range of people in income groups.

It was less exclusive than it is now.

What supports it?

Outside

Centuries ago food was supplied almost strictly from local farmers and ranchers who would deliver goods themselves. The many middlemen that are involved today are a recent phenomenon, reflecting similar changes in the overall American way of life. Agricultural to industrial base.

Inside

In the distant past the community did not regulate fire and building codes. It was up to the establishments to watch out for problems. Local, state and federal governments were much less involved.

What might lie ahead in the future--short term and long term? What is likely to affect it negatively? Positively? Consider again all individual properties.

short term--success of Delamater House may influence further expansion plans

Rhinebeck is growing rapidly. What will happen to Village?

long term--national economy is unpredictable

What about possible future recessions?

What will Rhinebeck look like in 25 years?

Chaotic growth and modernization may harm the grace of the Inn. Planned growth may benefit it.

The quality of hotel management is always a variable.

(At this point the student is interested in several possibilities for research. She would like to know more about various support industries serving the hotel and about the working conditions of the hotel employees--and of employees in other hotels and restaurants. Also, the consideration of local fire and building codes causes her to wonder how the Bosbman Area may be affected by federal regulations.)

[illegible] THE SUBJECT TO OTHERS LIKE IT

Now to fit like other hotel/restaurants that you're aware of? Consider individual properties.

It is subject to similar needs to meet building/fire codes and to be covered with insurance.

It has a basically "American" menu.

It is served by similar support industries.

How is it different from other hotel/restaurants? Individual properties.

- It has a long, historical tradition, unlike your average Howard Johnson's motel.
- Its relationship to its community is closer than that of most franchise operations.
- It has a loyal core clientele that returns. It is less dependent on single-visit customers.
- Its restaurant and inn employees are not union members; many in the industry are.

How might it be changed to make it more/less like other hotel/restaurants?

- A new ownership--particularly a national franchise--might change it to make the operation more profitable, but might damage the old-fashioned appeal of the Beekman Arms.
- Widespread use of televisions in hotel rooms--currently restricted--would be popular to some people, but traditionalists would dislike the change.
- Unionization of employees may . . . not sure what this would do.

Would it be improved by greater similarity/dissimilarity to other hotel/restaurants? Harmed? How?

- The old world charm of the Inn fits in perfectly with the quaint atmosphere of Rhinebeck. The Beekman Arms in the middle of downtown Pittsburgh would be completely out-of-place.
- May the Inn's old-fashioned qualities eventually be its ruin, reflecting its inability to grow with the times? Will there always be a place for historic landmarks?

How are its individual properties adapted to its particular surroundings?

- As noted under the previous question, the charm of the Inn is inextricably connected to the atmosphere of Rhinebeck itself.

(While answering these questions the student suddenly remembers a current news item: hotel workers in New York City are striking, and certain hotels in the city have had to scramble their work force in order to stay open. She remembers a t.v. news report when strikers on the picket line--maids in this case--spoke of their inability to feed their families with their current wages. She is drawn to the whole subject of categories of hotel and restaurant workers, working conditions, wages, and union involvement.)

THE SUBJECT'S CONNECTIONS TO THE WORLD

What are all the people, places, agencies, groups, etc. that it connects with--specifically, within its same general sphere of activity (e.g., the medical field)? What are the different levels of its general sphere of activity (e.g., the medical field includes hospital care, health care delivery in rural areas, medical training, paramedic activities in the battlefield, and so on)? Think carefully about this.

(Here the student returns for ideas to the first section and reviews her notes under "What supports it?" and "What works against it?" Below is an example of just one line of thought she pursues.)

> Under the general area of hotel and restaurant business, the Inn connects with overnight travelers, return customers, business customers, waiters and waitresses, bartenders, maids, custodians, managers, hotel and restaurant associations.

Ditto the question above, but change to "outside its own general sphere of activity." "Outside" may be related to people, places, etc. that are not connected exclusively with your subject; that is, they may also be involved with different kinds of people, industries, and so on.

> Outside of its own boundaries, the Inn is connected with farmers, truckers, unions, California (lettuce and other foodstuffs there), Nebraska (part of the nationwide trucking and shipping network), fire inspectors, government officials, Exxon, flower nurseries, print media (for advertisements) . . . the list goes on.

What is the economic context of your subject--its range of support, expenditures, its competition, its impact on society?

> serves higher income groups
> orders generally higher quality food, supplies
> competes with comparably higher-priced franchise inns (Holiday Inn, Ramada); serves different public than lower-priced motels
> complements the business environment of Rhinebeck
> depends on a healthy economy because it needs customers who can afford luxury services
> How much do its profits depend on current employee wage scales? What would unionization bring?

What is its social and historical context? How has it related to its community over time? What outside events have had an impact on it?

> The Inn's status as historical landmark is important to its success. It can boast of visits by George Washington, the Marquis de Lafayette and other heroes.
> At one time it served as a news way station where information could be exchanged between travelers on the New York City to Albany route.
> The Inn has always been a central spot in Rhinebeck.
> During the Revolutionary War the Inn was in the background of significant battles and war planning.

Old luxury inns with historic distinction are becoming rare in a country that thrives on fast food, fast thrills, and impermanence.

What is its political context? What sorts of political decisions will affect your subject, and how? Where are those decisions made? By whom? How might it be in political competition with other elements of society?

The Town of Rhinebeck Planning Board may make zoning decisions that could affect the Beekman Arms by changing the overall landscape of the Village. The pressures of business and profit may defeat desires to preserve quaintness and history. Local politicians (usually business people) would make the decisions. Many businesses would profit by village expansion and modernization.

Already Rhinebeck is seeing an influx of second-home buyers from New York City--weekend residents with economic power. What effect might they have?

Currently news reports suggest decreasing union membership and power. What is the likelihood of unionized workers at the Beekman Arms? What changes would they bring?

(At the end of the Worksheet activity the student is strongly interested in reading about the history of the labor movement in America, the current status of labor relations, and particularly about unions in the hotel/restaurant industry. First of all, she'll go to the New York Times Index to find articles about the current hotel workers' strike. From there she may get an idea for her next step.

Her second choice for research is the role of local and federal governments in regulating standards for hotel and restaurant businesses. She is interested in building and fire codes, standards for hygiene, insurance practices, and safety protections for employees. She might begin this research by checking the Rules and Regulations of New York State in the Dutchess Library or the Code of Federal Regulations which might be located in Adriance Library or the Dutchess County Law Library in the County Complex.)

Suggestions

Students must understand that the Worksheet is not an exercise to be completed in half an hour. If they are to do truly useful work for the assignment, they should consider it a major activity requiring as much of their careful consideration as the essays. I suggest that students begin the Worksheet in class after its purpose has been carefully explained and the model has been reviewed and discussed to discover its lines of thought. After an hour or so of deliberation in class, students should take the assignment home where they have more time to let their ideas germinate and perhaps to check some materials that may stimulate their thinking further.

When students bring back to class their completed Worksheets, I have each student explain to the class his or her intended research subject. I encourage other students to ask questions about the process of the speaker's thinking, and I'll ask questions aimed at determining how clear the student is about his goals and how significant and workable his ideas may be. If I sense that a student has chosen a topic too general or overdone (e.g., "oceanography" or abortion), or is confused about his intentions, I will meet with him outside of class. Intervention at this step is important to prevent a student from floundering through a lengthy research process leading to the Contrast paper.

The assignment refers to a theory of heuristics developed by Richard Young, Alton Becker, and Kenneth Pike. Although the Worksheet is not adapted from any of their materials, it does draw on their insights in viewing a subject from three points of view: for its component parts, as part of a process, and as a link in a system of diverse relationships. Teachers who use the Young method may find different ways to organize or expand the Worksheet.

Community-Base Project
Reading Assignment

ASSIGNMENT

Now that you've completed the Worksheet for expanding the base of your research, you should be prepared to pursue a topic that strengthens your understanding of your initial subject by focusing on some of the larger concerns that provide a context for it. For example, if your first subject was Floyd Patterson, the boxer, related concerns would be the status of the sport of boxing--or perhaps professional sports--in America, in the Olympics, or wherever you choose; an interview at the WPDH radio station may cause you to reflect on the influence of all media on our lives and, more specifically, on television's harmful effects on kids who watch it seven hours a day; the subject of the Rhinebeck Aerodrome did lead one student to explore German aviation history of World War I.

As evidence of your careful reading, turn in for each of three different sources a page with this information: at the top, the standard bibliographic data, followed by a 100-150 work abstract of the source. (An abstract briefly summarizes in general terms the content of the work. It does not offer specific details.)

Note: The sources may not be different issues of the same magazine. Also, try to vary the style and complexity of your sources; for instance, information from Time, Newsweek, and U.S. News and World Report would cover only three similar, weekly news-digest magazines geared for popular consumption.

Information from your reading will provide the basis of your Contrast paper.

You are not working toward a conventional "research paper." However, since the purpose of the Project is to explore and gain a broadened understanding of an unknown subject, you do want to go beyond your original subject and the limited perspective of your first resource, your interviewee. In order to claim any authority over your subject you must go deeper and further. There will be coherence and unity in your Project because there will be connections that link your first subject and its larger concerns.

A helpful interviewee may be able to recommend documents, articles, magazines, and books where you can investigate the broader issues of your subject. If he or she cannot, you can at least begin by examining the subject area of the library's card catalogue. Your thoughtful investigation for the Worksheet should have given you specific questions and topics to explore.

When you record the bibliographic data necessary for each source, use the forms described on pp. 302-308 of your New Concise Handbook. If

an example of a kind of source isn't given on those pages, use the form for the type that most nearly resembles your source. You should record on index cards all the notes that will help you write the next Contrast paper.

Suggestions

You may want to alter considerably my guidelines for the Reading Assignment. I keep the tasks fairly simple for Eng. 92 students; I'm more interested in their broadening the scope of their study than in their mastery of research paper techniques, so I look mostly for substantive abstracts. We can reasonably expect Eng. 101 students to develop competency in basic research skills. However, I don't encourage the aura of "research paper" for the essays, first, because the Project began as a hands-on study, and second, because I want to avoid some students' turning in copied "reports." When they integrate information from written materials and data from their interview, their essays are likely to remain fresher, more original. You may want to use the Reading Assignment in combination with papers in a way that I haven't suggested here or thought of.

In class discussions you may demonstrate, using students' Worksheets as examples, how one simple topic may lead to others. Even better, a student may explain to the class how his or her interests in the subject have shifted and led to a desire to read materials about a connected, but new area. A few people may need your help in seeing what sorts of relevant topics they may pursue, particularly if their first concerns have been too narrow or personal. Encourage all students to explore new ideas or intensify their study of their original subject.

I pass out the Reading Assignment with the Worksheet assignment. The deadline for turning in the abstracts falls between those for the Worksheet and the Contrast paper.

Students should be advised to keep their eyes open for potential material for their Contrast papers as they read. Maintaining a focus on perceived contrasts may, in fact, determine the directions of their research.

Community-Base Project
Contrast

ASSIGNMENT

In your Reading Assignment you collected information about your subject in a larger context; that is, the information explains the subject at a larger than local or personal level so that the new topic may be seen outside the boundaries of your community and region and with state, national, world or intercultural connections. Now, focusing on the subject in its new, broad sense, set up a major concept of contrast relating to your subject, then develop that contrast with three or four substantial subtopics which explain and illuminate the essential contrast. Your subtopics may define certain areas of similarity, but the emphasis of the paper should be on differences.

Let's say, for example, that your initial subject was a city alderman living on your block. For your Reading Assignment you wanted to explore political life in a broader sense and chose to examine documents and commentaries about the 1984 Presidential contest. You became particularly interested in Republican and Democratic Party positions on defense issues. Now you must focus on three substantial subtopics that allow you to develop your contrast between Republican and Democratic views. You might emphasize the following:

A. The "Star Wars" plan

B. Negotiations on the nuclear arms race

C. Pentagon spending

Each of these subtopics, explained with the information you've gathered, will show a considerable contrast in the parties' positions on defense issues. A brief, undeveloped outline of the contrast may look like this:

A. The "Star Wars" plan

1. Republicans support expanded research and development of a "shield" in outer space to protect America from attacking missiles.

2. Democrats view the plan as too expensive, scientifically impossible to develop with sufficient reliability, and destabilizing to the current nuclear situation.

B. Negotiations on the nuclear arms race

1. Having achieved during the Reagan administration no settlements on nuclear arms controls, Republicans support a huge buildup of America's nuclear arsenal so that

eventually the country may negotiate from a position of greater strength.

2. Democrats, in general support of the mutually verifiable, "nuclear freeze" concept, believe that current nuclear stockpiles of America are adequate for its defense and that immediate control of nuclear weapons is vital.

C. Pentagon spending

1. President Reagan advocates increases in defense spending closer to the 10% level.

2. Democrats support defense spending increases closer to the 5% mark.

Of course, you will elaborate with specific details each point of contrast (#'s 1 and 2). This elaboration will make up the body of your paper.

Construct an introductory paragraph that states the concept of contrast and the three subtopics for development. Use any strategies you wish for adding spice to the introduction. Also, you may include a conclusion if it adds an insight or reflects a refinement of your thoughts during the writing process.

You may use any pattern of organization for contrast that you've discussed in class. Review the pages of your textbook explaining the writing of contrast and giving examples of different patterns you may use.

Be careful that your contrast doesn't become an argument. (The Argument paper is the next assignment.) That is, don't set up an issue for your contrast and stack the evidence in favor of one side or the other. For instance, don't set up as the basic contrast Episcopal teachings about the validity of women becoming priests and Catholic doctrine on the subject, when you clearly believe the Episcopal position is vastly superior and reduces to rubble any weak argument that could be advanced by the Catholics. Be as objective as you can in your writing, and emphasize facts as you've observed them rather than the validity of clearly arguable viewpoints. Your aim is to illustrate a contrast, not to prove a point.

Because the information for the Contrast paper primarily will be drawn from your reading materials, you must use appropriate documentation. For the Reading Assignment you already practiced correct bibliographic form; read pp. 294-299 in the Handbook about identifying your sources in the body of the paper, and pp. 299-301 about setting up the "Works Cited" page. We will review in class these procedures.

Your Contrast paper must show references to at least three different sources; the "Works Cited" page, too, will show at least three sources (meaning different titles, i.e., not different issues of the same magazine, journal or newspaper.)

Suggestions

Prior to the writing of drafts, the Contrast assignment will require careful class discussion, in which you show students how to see points of contrast in their material. Many will feel stumped, not only in defining a primary concept for contrast (e.g., the 1984 Republican and Democratic Party positions on defense issues) but also in laying out the three or four specific subtopics about the contrast. I've found no better way to lead such a discussion than using as many spontaneous examples of individual students' work as possible. By this time you will know their material well, and you should find it easy to lead them to discoveries of contrasts that are obvious to you but not apparent to them.

Reinforce the assignment's warning to avoid the writing of argument. Again, use examples to show students the difference between objective presentation of material and slanted crafting of an appeal. Your demonstration may illustrate to students the sometimes fine distinctions between objective and subjective and emphasize the importance of connotation and tone in conveying those subtleties. However, they should not be afraid to draw conclusions from their material that clearly are supportable from facts and that don't interject highly arguable judgments.

You may want to tell students that they may use later the subject of their Contrast as a basis for their argument paper--if that is your choice. For example, a student who has written a contrast between the types and degrees of injuries sustained in boxing and golfing competition may choose to write an argument supporting the abolishing of boxing, or one which favors golfing over boxing as a healthier, more humane sport to be subsidized by school activity funds.

The assignment sheet doesn't explain or recommend any of the conventional patterns for organizing contrast, although the outline of the political parties' defense positions goes much of the way in illustrating one of the patterns. You'll undoubtedly cover them in class discussion and readings from texts.

I have had doubts about the effectiveness of encouraging students to do broad-based, creative research to discover a new topic, then asking them to manipulate their information to support the contrast format of an essay. I've continued to use the Contrast assignment for one reason: there is a danger of students producing a plagiarized "research paper" or one which clumsily records data without attempting to synthesize, reflect, analyze. At least the contrast structure, in most cases, forces students to organize their papers on their own terms and to use their own language in detailing the comparisons. When I can find a way to change the focus of the assignment and still bring about maximum originality in research and writing, I will quickly do so.

Minimum length of the assignment might be 300 words for Eng. 92, 3-5 pages for Eng. 101.

Eng. 92 students whose essays appear here were not required to incorporate reading notes and use bibliographic form. In some cases, their Contrast paper topics repeated their initial subject.

Contrast
ENG 92

The Demands of Small Business Ownership

While interviewing Mr. Peterson at the Handyshop, I became aware of many differences between small business owners and employees of larger businesses. The main areas of differences, in my opinion, would be hours, money and thought.

Long hours at the store for Mr. Peterson are quite common, since he works sixteen hours a day. He claims that he has found it necessary to work this many hours to ensure that his business operates at a profit rather than a loss. (But I also think he really does enjoy it.) People who work for larger businesses have set hours, usually about eight. Sometimes, ambitious employees may also wish to take the opportunity to work overtime. This, of course, increases their salary for the day, which they can put into their savings if they wish.

Money for Mr. Peterson is always a concern. He finds that his income really doesn't have much opportunity to increase now that his working hours have been established, and saving money is hard when he is continually putting money back into his business. Employees of larger businesses, on the other hand, don't have any responsibility financially to the success of the business. Therefore, anything they make after taxes is theirs to do with as they please.

Thought is involved in the success of any business, if one wishes to remain on top. Mr. Peterson said he feels that to be a successful businessperson you have to be able to make swift changes and decisions. Otherwise, the competitors can easily move in on customers and entice them to their stores. Because of this, much of his thought is given to the betterment of his store and services. Employees, however, seldom need to worry about how the store is doing as far as competition goes. Their concern for the success of the store need not be as great as it is for Mr. Smith, since they can usually find a job in another store.

In conclusion, I feel Mr. Peterson is very dedicated to his store, and is willing to make many sacrifices to see that it is successful. I also feel that there are many dedicated employees of larger businesses. Maybe they don't worry as much about the success of the business. But they do worry about succeeding in doing a good job.

1. The introduction of the essay needs a qualifier in the phrase "differences between small business owners and employees of larger businesses." Ask students to produce a qualifying phrase that relates to the categories of "hours, money and thought" and highlights the focus of the information in the paper. An example is "differences between small business owners and employees of larger business in terms of their commitment to the long-term health of

the business." An alternative may be not to include a qualifier to the phrase and instead to add detail to the sub-groups named in the introduction. Example: "The main areas of differences, in my opinion, would be the hours (they must give to their job), money (and other financial rewards they are able to earn), and thought (they must give to the concerns of the business, rather than themselves)."

2. "Thought" in the introduction is the most vague of the categories. How might it be rephrased?

3. The "in my opinion" of the first paragraph is an example of a weak, unnecessary statement of belief ("think," "I am of the opinion that," "I feel," "I believe").

4. The paper might profit from a more substantial conclusion. Ask students if they think the writer has portrayed more favorable circumstances for either the owner or the employee. They may well say that the lot of the small business owner seems more difficult. Their response may be, "Who'd want the troubles of owning a business?" Then, ask them for a different conclusion that might lend more balance by suggesting the benefits of ownership. At the least, they may want to see a more definitive concluding statement affirming the writer's view, running throughout the essay, of the owner's weighty difficulties.

Contrast
ENG 92

A Difference in Styles

The two teachers that I am writing about are as different as day and night, yet they teach the same courses. The two teachers that I have chosen are both physical education teachers. Their names are Mr. McGee, who is the subject of my papers, and Mr. Maxwell.

I find it extremely difficult to compare the different techniques of both men. Each of them has his own goals which he tries to achieve, but how they go about pursuing these goals is a whole different situation.

Mr. McGee is a very quiet man who doesn't have to shout in order to get his point across. His audiences seem to be attracted to his soft manner and voice. On the other hand, Mr. Maxwell is very vocal. He often raises his voice to try and make students aware of his presence. If a student is doing an exercise wrong, Mr. McGee will often walk up close to this person and try to explain what he/she is doing wrong. If this situation were to happen in Mr. Maxwell's class, it would not be unusual for him to shout across the gym to correct this person of his/her error.

Both men seem to enjoy teaching physical education, but their dedication differs immensely. Mr. Maxwell seems very dedicated when you speak with him, but I find it all to be a facade. During a class of Mr. Maxwell's, a girl asked him a question for which he had no answer. I then asked where we could find out this information, and he replied, "In the library, I guess." On the other hand, in Mr. McGee's class when a question for which he had no answer was presented, he said, "How badly do you want to know? When the student showed interest in having the answer, Mr. McGee said he would provide it for the student in his next class.

In the area of class participation, there is also quite a difference between the two teachers. Mr. Maxwell often shows a lack of interest which can be detected, and also can discourage a student from applying himself/herself. For instance, a class is working out in the weight room and the class does not end until noon. Mr. Maxwell will release his students at 11:35 or so, and most of them will go. But if you want to work out for the entire class period, instead of leaving when the teacher feels it's time, Mr. Maxwell will keep reminding you of the time or stand around clapping his hands and whistling. It gives you a feeling that you're wasting his time. This is not true, however, of Mr. McGee. This man gets enthused when a student expresses the desire to learn more. He is always the first person to help you succeed, or at least offer his help.

Both of the physical education teachers are supposed to have a common goal. But as I have pointed out in this paper examining their styles and dedication, you wonder who really believes in that goal.

1. The introduction here doesn't include an identification of the three subtopics of the contrast. Ask students if those categories are clear in the body of the paper. Ask them to name them; do students find their words written in each body paragraph? Manner seems to be the subtopic in the third paragraph. Dedication clearly is the focus in the fourth. What about the fifth? Does "class participation" accurately state the focus of the paragraph and maintain the logic of the sequence: manner, dedication, class participation?

2. Have students look closely at the second paragraph. How may it be revised to eliminate wordiness? Also, look at "I find it extremely difficult to compare the different techniques of both men." Does the writer seem to be having such a terrible time drawing his contrast?

3. Show students that in the fourth and fifth paragraphs the writer reverses the McGee/Maxwell order in explaining the contrast. Ask them if this shift affected their reading of the essay? Did the essay gain from the change? Lose? Discuss the virtues of consistency.

4. Last sentence: does any reader really wonder which teacher holds true to his goals?

5. The writer clearly favors Mr. McGee over Mr. Maxwell. Is the paper, then, an argument? Since you will not yet have studied the techniques of persuasion, students won't be able to say if the essay holds up as an argument. What does the writer's aim here seem to be, primarily one of contrast or argument? I think his purpose is primarily to contrast the two teachers. His conclusions are supported well by his observations, and even though his paper is rife with judgments, they seem unavoidable given the focus of the contrast. See what students think.

Contrast
ENG 92

Correctional Officers

This essay is a contrast between correction officers (C.O.'s) and police officers (P.O.'s) from the Town of Poughkeepsie. The areas which I would like to compare are working environment, responsibilities to the job, and how the State treats them, because they are both State positions.

The working environment of a C.O. is very stressful. Almost every minute that he is on the job, he has to be alert. A C.O. guards criminals, not all of whom are violent, but some of whom are, so he has to stay alert. Every day that a C.O. goes to work, he has to think, "I may have to defend my life today." That is what causes a great deal of stress; the danger is not immediate all the time, but the thought is real. A P.O., on the other hand, does not have to deal with that particular kind of stress. Some P.O.'s may think that they will have to defend their lives each and every day, but the majority of them don't. Writing traffic tickets, arresting people for D.W.I., or dealing with juveniles does not cause much stress. P.O.'s may run into a violent crime every now and then, but they do not constantly have to deal with violence, or violent people.

A P.O. has more responsibility required by his job, compared to that of a C.O.'s job. Writing tickets, arresting people for D.W.I. and dealing with juveniles are responsibilities of a P.O. which a C.O. never has to encounter. A C.O. basically has to keep the prison population under control, behind walls which are well guarded at all times. The P.O. has to patrol the streets and deter crime. In addition, the P.O. has to make sure the community is safe, and the community is an open area where there are no walls separating the bad guys from the good guys. Giving tickets, arresting people for D.W.I. and controlling juveniles may not cause undue stress, but these and a lot of other responsibilities to the community (not to mention all the paper work which he has to do) keep the P.O. quite busy. The P.O.'s job is not always dangerous, but he has a lot more responsibilities than a C.O. has.

A correctional officer and a police officer are both employed by the State. A C.O. who has worked three years earns less (but not much less) than a P.O. who has also worked three years. Both of them receive the same benefits from the State, which include paid vacation and paid sick days, and medical insurance and dental coverage. Do the C.O. and P.O. deserve the same salary and benefits from the State? Are both jobs the same, with the same amount of work responsibilities, and risks?

1. Ask students to try a revision of the first paragraph, eliminating the lumpy "This essay is a contrast..." and "The areas which I would like to compare are..."

2. Ask students to cast the second sentence in tighter parallel structure.

3. Do students see repetition in the third paragraph? ("arresting people for D.W.I.," etc.) How would they eliminate it?

4. In the third paragraph the writer shifts his order of discussion, from C.O./P.O. to P.O./C.O. Actually, the order of details in the paragraph goes P.O./C.O./P.O. Has the information in the paragraph been effectively organized? What seems to be the purpose of this organization. Is the writer merely careless?

5. After students examine the apparent defense of P.O.'s in the third paragraph, ask them how effectively the last paragraph develops its subtopic and concludes the contrast. How do students feel about being left with the final two questions? Do they feel cheated? Has the writer fulfilled his obligation to clarify and maintained consistent, clear logic?

Contrast
ENG 101

The Diagnosis - Related Group (D.R.G) Option

Depending upon a hospital's location in the United States, it receives reimbursement for hospital care of patients by one of two systems in existence. California, Florida, Massachusetts, and New Jersey are among the states that are functioning under the prospective reimbursement program[1]. This means that "Medicare pays a predetermined amount for hospital care even though the hospital's may be more or the patient's stay may be longer than average."[2] Other hospitals receive their payment by the retrospective reimbursement system. The patient's cost is determined after hospital services have been rendered. Medicare, or the patient's insurance company, is billed accordingly. Obviously, these two systems of reimbursement have implications for hospitals. Not only is the financial status of a hospital affected by these two systems, but also the general characteristics of patients entering the hospital and the type of nursing intervention emphasized.

The types of patients a hospital tends to receive vary according to what type of reimbursement system is being used. The diagnosis-related groups, or D.R.G system is a type of prospective payment plan. Third party reimbursers agree to pay a predetermined fee, based on the patient's diagnosis. Under this system a hospital tends to receive patients who are acutely ill. This is because patients are encouraged to use the various outpatient facilities whenever possible. When patients use these outpatient facilities, the insurance company avoids expensive hospital fees for room and board. Thus, patients who do enter the hospital are very ill indeed. Minor illnesses are treated on an outpatient basis. On the other hand, a hospital that is reimbursed for services after they are rendered tends to receive many patients who are chronically ill instead of acutely ill. Patients aren't necessarily encouraged by their insurance companies to use outpatient services. It isn't necessary to avoid hospitalization at all costs. The insurance company just pays what the hospital charges.

Obviously, nursing practice is influenced by the type of reimbursement that is in effect. Under the prospective payment plan, when patients tend to be more acutely ill, nurses need to be very highly skilled and aggressive. Nurses need to "spot possible complications in time to avoid extended hospital stays, coordinate cost-effective care plans and teach patients and plan discharges to keep patient days to a minimum."[3] As one nurse mentioned, "The RN is the key to making the D.R.G. system work."[4] On the other hand, with the retrospective system in force, nurses aren't encouraged to use the minimum of supplies for the patient. Whatever is considered best for the patient is used regardless of the cost. Nurses aren't constantly reminded of the importance of getting the patient discharged quickly, as under the D.R.G. system. Thus, the pace is more relaxed for the patient. Extensive diagnostic testing is frequently done because the insurance company will reimburse the hospital for it. As a result nurses

frequently end up caring for long term patients under the retrospective plan of reimbursement.

Last, hospitals are certainly affected financially by the type of reimbursement program they operate under. With the prospective system, hospitals profit when they can keep their costs for services under the amount allowed by the third party reimburser. Thus, the hospital is concerned with getting the patient discharged earlier than the average length of stay for a particular diagnosis. If it can do this, it will make money. The hospital tends to cut corners financially as much as possible. It purchases patient supplies that are inexpensive. For example, generic medications costs less for the hospital to buy than hand name medications. Also, buying items individually is cheaper than buying prepackaged units. Whereas, under the retrospective system hospitals don't need to be so cautious to keep the cost of in-patient supplies to a minimum. The cost of any supplies used for the patient is just added to the individual patient's bill for the total hospital stay. So the hospital gets its money, no matter what the cost is. Likewise, the hospital isn't particularly eager to discharge patients early because it gets paid for each day the patient stays. It hasn't got any preset limit placed upon it by the insurance company.

In conclusion, the way a hospital is reimbursed certainly affects its functioning at all levels. The prospective reimbursement system has caused "more than 40 hospitals across the country to go bankrupt during the last two to three years."[5] These same hospitals may have been financially unstable to begin with. In other cases, hospitals have been able to reduce costs and still make a profit. Sometimes nursing staff has been reduced, and in other hospitals new nurses have actually been hired. As one nurse said, "The D.R.G. system will be the catalyst that bring the dollar value of nursing to bear on hospital decision-making."[6] On the other hand, the old system of reimbursement encourages hospitals to allow patients to stay longer so they can recover fully before being discharged. Nurses can use whatever is convenient and necessary for the patient. Patients are given discharge teaching at a leisurely pace so they can assimilate and retain the information presented to them. Thus, it really can't be accurately predicted how any one hospital will be affected by the D.R.G. system, but careful planning for cost reduction has a major role in its financial success or failure.

Endnotes

[1] (Author not given), "D.R.G.'s Hit Hospitals," American Journal of Nursing, November 1983, p. 1608.

[2] Anthony Lee, "How D.R.G's Will Affect Your Hospital -- and You," R.N., May 1984, p.71.

[3] Anthony Lee, P. 72.

[4] Anthony Lee, P. 72.

[5] Carol Smith, "D.R.G.'s - Making Them Work for You," Nursing 85, p. 38.

[6] Anthony Lee, P. 79.

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Smith, Carol, "D.R.G.'s - Making Them Work for You," Nursing 85, Jan. 1985, pp. 34-41.

1. Ask students to review the introductory paragraph of the paper. Note how the writer blends in her statement of the three subtopics of the contrast without the awkward "I am going to discuss three areas on contrast and they are..."

2. The writer's topic is rather complex, and students may profit from an explanation of the third party reimbursement system before they read the paper. In general, do students feel that she has explained the contrasts clearly? If they don't, is the problem theirs or the writer's? Ask them to point to specific passages that confuse them.

3. Can students tell by looking at the resources whether the writer is likely to have examined a balance of views on the D.R.G. issue? All the sources are nursing journals or magazines: judging from the information in the paper, how might a hospital nurse feel about the D.R.G. system?

Contrast
ENG 101

Strikes: Can Both Sides Win?

Since the start of the first business, since the first person hired someone to work for him, there has probably been disagreement between the "boss" and the hired worker. Usually these problems were settled by a discussion and an agreement between the two parties, or, if agreement was not found, the worker simply quit that particular job and found another one. As businesses grew and hired more and more employees, this method of solving disputes became less and less satisfactory. Out of frustration about wages, hours and working conditions, labor unions were born. This "new unit" organized a different method to solve problems with management: the strike. Paul Jennings defines a strike as "the refusal to work for an employer who offers less than satisfactory conditions of employment."[1] Unions use this work refusal collectively in an effort to force management to meet its desires in contract negotiations, whether they are for higher wages or longer coffee breaks. For this paper we will look at some of the contrasting ways in which management and labor view some causes of strikes, some effects of strikes, and some alternatives to strikes.

The causes of strikes are diverse and numerous; however, they are usually related to the worker's desire to improve or maintain his economic standard of living or his workplace. As contracts come up for negotiations, union leaders inform the employers of what the workers want in a new contract. Management, in turn, offers what it thinks is appropriate. If these terms cannot be agreed on, a strike may result.

Workers, from their side, may see a recessed economy coupled with rising costs of living as a need for an increase in wages, or they may feel that their productivity has improved, warranting a larger salary. The employer, on the other hand, may point out that wage increases cost the company more money, reducing profits. He may argue that if profits are reduced too greatly, employees may lose their jobs. Henry Hazlitt, in his defense of management, contends that "wages are determined by competition of workers for jobs and by competition of employers for workers," rather than by the economy or the cost of living.[2]

Working conditions may also be a factor in a strike. For instance, teachers may feel that the size of their class is too large to teach properly. The employer, however, may feel that the size of the building and the large number of students in attendance necessitates this size of class. In the highly publicized strike by the Professional Air-Traffic Controllers Organization (PATCO) in 1981, working conditions were a major concern. The controllers felt that the safety of the flying public was at risk due to the long working hours and the stress related to their job. Management, however, maintained that the controllers received sufficient breaks to insure safety and that counseling was available for the stress-related problems created by the job.

The effects of a strike can be costly to the worker. For example, a 72-day strike by the United Mine Workers from March to June, 1982 cost the average worker about $6,000 in lost wages.[3] Also, the PATCO strike caused the workers not only to lose pay, but also to lose their jobs and their union. (The union was decertified). President Reagan fired striking workers (federal employees do not have the right to strike), saying they were in violation of the law.[4]

Management, on the other hand, while sometimes operating in a less than ideal manner, is not always greatly affected. In the case of the miner's strike, coal had been stockpiled so that the strike did not cause much of a problem for the consumer or the management. The PATCO strike did cause some problems, but flights continued. Air traffic was reduced to about 75% of normal levels and delays of many scheduled flights resulted.[5]

In the last 15 years, alternatives to a strike have been considered both by management and by labor. As more workers were laid-off from their jobs and as businesses folded completely, due to the recessed economy, these alternatives appeared to meet better the needs and wants of both parties.

One of the major changes is the work-rule modification. Whereas union workers were once only permitted to do their one particular job--electrician, forklift driver, pilot, etc.,--under the work-rule modification, "A worker could sweep a floor as well as operate a forklift without violating work rules.[6] The worker benefits in that his job is preserved. He may also learn a new skill in the process, making him a more valuable employee. For management, this combining of jobs greatly reduces the cost of production by reducing the number of workers that are idle, waiting for someone else to finish a job. This cost reduction has a natural by-product: increased profits.

Another alternative used by labor instead of the strike is the boycott. This method, while not costing the workers a loss of wages, may run for years with or without desired results. To illustrate, Amalgamated Clothing and Textile Workers Union began a boycott in 1976 against textile products manufactured by J.P. Stevens and Company, Inc. This boycott lasted for four years, but was ineffective in negotiating a contract. The workers continued to work, but management lost little because only 30% of Stevens products were sold at retail. Therefore, the consumer boycott had little effect on the company.[7] On the other hand, a boycott was effective in resolving a dispute between the Campbell Soup Co. and the farm growers union. According to the New York Times, this boycott continued for six years, finally forcing Campbell to negotiate a settlement.[8]

In conclusion, the causes and effects of a strike and the alternatives to a strike are viewed differently by labor and management. While both may suffer financially, the worker's loss is often at a more personal level. The effects of a strike on management can be far-reaching--reaching into the community, the nation, and the world. These differences create the atmosphere for a strike initially and can be seen in the alternatives as well. If labor and management would always agree, there would never be another strike--then both sides would win.

Endnotes

[1]Victor Gotbaum, et al, The Strike: For or Against, (New York: Hart Publishing Company, 1971), p. 40.

[2]Ibid., p. 60.

[3]"Mining and Quarrying," Encyclopedia Britannica Book of the Year, 1982, p. 537.

[4]"United States: Domestic Affairs," Encyclopedia Britannica Book of the Year, 1982, p. 698.

[5]Ibid., p. 698.

[6]C.W. English, "Now It's Bosses Who Are Giving Orders Again," U.S. News and World Report, February 11, 1985, pp. 84-85.

[7]"Labour's New Weapon--The Stevens Strike," Encyclopedia Britannica Book of the Year, 1982, pp. 435-436.

[8]"Move to End Boycott at Campbell Is Made," The New York Times, June 19, 1985, Sec. A, p. 19, col. 1.

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"United States: Domestic Affairs." Encyclopedia Britannica Book of the Year, 1982, p. 698.

1. Students could argue that the topic of the paper is too broad, causing the writer to make some simplistic observations. ("If agreement was not found, the worker simply quit that particular job and found another one." - paragraph 1). How do they feel about the paper as a whole: does it introduce clear subtopics of contrast, develop both angles of the subtopics, provide useful transitional bridges?

2. You might mention that the material about the S.P. Stevens boycott is inaccurate; the boycott did, in fact, achieve positive results for the workers. The publishing date of the cited resource is 1982. Point out to students that they should be careful to get the most current information possible. A book written in 1970 is O.K. for discussions of general ideas, but can't be trusted for information about specific events or changes in the current social scene.

3. Review all of the writer's resources. Do students feel she seems to have achieved a good balance of union and management views (note that Victor Gotbaum is a New York union leader)? Of popular magazines and journals and more complex books, newspapers, and magazines?

Community-Base Project
Argument

ASSIGNMENT

Choose an issue that is related either to your initial subject or to a broader, connected subject which has emerged from your extensive reading. The issue should have distinct pro and con viewpoints. Pick one position--pro or con-- state it, and defend your viewpoint in a carefully organized, logical, persuasive appeal. In the beginning the paper should address a committee, group, or person, imagined or real, that has some knowledge about the issue and perhaps some authority to rule on it and take action.

Be sure that your argument acknowledges specific strengths of the opposing viewpoint and answers them with its own direct, clear rebuttals.

By now you should have become something of an authority on your subject. You began the Project with certain first impressions; you gathered important information from your interviews; you expanded the scope of your knowledge by reading materials whose significance was suggested by your interviews. The broader your understanding of a subject, the more likely you are to be aware of conflicts and different points of view. Your first task in the assignment is to define a clear and perhaps controversial issue that touches on your subject, in its narrow or broad sense. In some cases you'll have no problems seeing such an issue. For instance, the writer who has been exploring the proposed development of a new shopping mall in his neighborhood knows that there is considerable community opposition to it; his issue is ready-made. The author who has written about patients at Hudson River State Hospital may not find a controversy so quickly, but through her research she has discovered that there is a public debate about the advantages of in-home rather than institutional health care. Her issue is well-defined, and she can take a strong position for one side or the other.

The writer whose subject has been the work of audio-visual technicians on a college campus may find himself at a loss to discuss controversial issues since his information has been mostly factual, straightforward and technical. He must use his imagination to set up the <u>possibility</u> of an issue and controversy. For example, he may create a scenario: student enrollments decline, and the college must make drastic budget cuts. Within the Audio-Visual Department a choice must be made, to cut either two a.v. tech. positions or proposed new T.V. camera equipment. The writer may then wish to argue in favor of retaining the two positions, and necessarily, against the added equipment. Surely he can make a forceful case about the extensive responsibilities of technicians and their many services to the college, since he has already presented pieces of the case in earlier papers. In order to argue knowledgeably about the lesser importance of the equipment he may

have to do a bit more research or pay another visit to the A.V. Department. But he should be well-prepared to work with the assignment.

You, too, are free to draw a scenario that allows you to create an issue. Be sure that the scenario is made clear in your introductory paragraph when the committee/group which you address is named. (Imagined scenario or not, name your committee/group in the beginning of the paper.) The writer with the project on a.v. technicians may begin like this: "Members of the College Budget Committee, I am well aware that today you must decide how to reduce the budget of the Audio-Visual Department, by cutting two technician positions or by eliminating the request for new camera equipment." The writer who studied patients at Hudson River State Hospital may address her argument to a State health administration planning committee that decides how resources are to be used. The writer whose subject is the proposed shopping mall may direct his appeal to the Town Council or Planning/Zoning Board.

Just as you are free to imagine a scenario that provides for a controversy, you may also use as points for your argument some "facts" that are not necessarily real. For example, if you are arguing for the benefits of New York retirees moving to the sunny clime of Florida, you may describe swimming pools in theaters, fishing excursions, a multitude of free passes for senior citizens--all of which you're not sure exist. As long as your supporting facts are in the realm of reasonable possibility, can be presented logically and persuasively, and do not distort known reality, you're OK.

Be sure that the issue is carefully defined. "Home health care" does <u>not</u> specify the issue because it doesn't suggest the two sides. "Placing patients in a state institution or a home health care facility" does define the issue (although it is an undesirable sentence fragment). Also, your own position should be clear in the introduction.

At some point or points in the paper you must deal with the opposition. The writer who pretends his view is incontrovertible by excluding all traces of disagreement only reveals himself to knowledgeable readers to be badly informed or deceptive. Obviously, you'll spend far more time presenting your own case, but you must acknowledge the essence of the opposing view, grant it its valid points--perhaps its best ones--then reply to it with direct rebuttal and forceful presentation of your own view. You must decide where you may best describe the opposition. Some writers prefer to do so early, right after the introduction, so that they may build their own case without interruption, and the opposition will be long forgotten by the end. Others show the opposing view throughout the paper, point by point; the effect is to attack every angle of the other side and demolish its credibility.

Be sure early on that you have not set up an argument for which the opposition is merely a "straw man." For instance, an argument with a basic proposition of "Sexual abuse of children is a crime which society must seek to eliminate," will generate no debate. No rational, worthy opponent can argue in favor of sexual abuse of children. One can only debate <u>how</u> to eliminate it. Your proposition must frame an argument in

which both pro and con points of view are legitimate and may be held by reasonable, honorable people.

The body of the paper should offer at least four primary supporting reasons for your viewpoint. Since they will form the heart of your essay, each should be explained carefully with generous specific details.

Your conclusion should summarize the argument, at least, and preferably add a twist or an observation that is the last, effective appeal for the support of the reader and the committee/group to whom the essay is addressed.

I ask students to address their argument to a specific committee, group or person for two reasons. First, a clearly identified audience may help them establish tone, select and focus detail, and build organization appropriately. Second, naming a committee/group forces students to decide conclusively the issue to debate and their position on it. Therefore, the student who tells you he or she is having trouble setting up his committee audience probably does not have a strong idea of the position he wishes to argue and will need your help in forming one.

In fact, I've found that some students' most difficult task in the Project is setting up the argument paper around an issue with strong pro/con positions. I've yet to see a student whose subject suggested no plausible, substantial, and interesting issues; rather, I've seen only students who needed to create an issue by imagining a scenario that set up proponents and opponents, good guys and bad guys. You may have to help these students put together a scenario, and most likely you'll have to restrain yourself from eagerly writing the entire script for them because you, knowing their subject now almost as well as they do, recognize possibilities they can't see.

Although the guidelines for the assignment do allow students to include imagined "facts," you may want to limit the degree to which they may stray from their researched material in order to spare them from potential problems. I usually appreciate and encourage students who are willing to take imaginative risks in their writing, but I have had to intervene with students whose creative enthusiasm led them into fallacies of logic.

You might want to require your prior approval of students' argument topics and the committee/group to whom the essays are directed. I've seldom had to give my formal, written approval for several reasons. First, we've discussed the assignment carefully in class, brainstorming through many individuals' subjects, so that many of the students' issues have, in effect, been determined in the classroom, with the help of the entire class, before a word ever goes on paper. Second, I assign two exercises that allow me to spot problems before drafts are started. The first of these exercises is a brief, complete-sentence outline which simply requires them to state the issue, their position, the audience, and the four or more primary reasons supporting their point of view. Second, in class for half a period or so, I have them brainstorm and lay out every reason they can think of favoring the opposition view. From these notes they may draw the opposing arguments to incorporate in their essay. I do insist that students study the best case the opponents can make, stressing that the most persuasive writers demonstrate their understanding of complexities, their acceptance of inconsistency, and their ability to express the heart of an issue.

The assignment sheet doesn't discuss the many fallacies of logic which a writer of argument must avoid. Students' texts do a thorough job of this.

When receiving this assignment, some students may complain that they will be repeating much from their earlier papers. In fact, you probably will see in their final essays information that appeared in at least one prior assignment. You may assure them that it is OK if they repeat some material. The Argument demands that they organize and emphasize information differently; necessarily, they'll be selecting details in accordance with a fairly narrow purpose.

I require a minimum 300 words for papers in Eng. 92 classes although students' essays usually are longer. 3-5 pages may be expected in Eng. 101.

Eng. 92 students whose essays are included here were not asked to direct their arguments to a committee or group. Also, they were required to explain three rather than four primary supporting reasons.

Argument
ENG 92

The Convenient Corner Store

"Corner grocery stores" are more convenient than local supermarkets if you need something in a hurry. This is because of location, parking, no long lines and availability of the owner.

Often corner grocery stores are located in your neighborhood, just around the corner. Supermarkets, on the other hand, usually take ten or more minutes to reach. This is due to the fact that there are fewer of them because they are larger and more centrally located.

Parking at the corner grocery store is usually convenient to its door. This can also be true for local supermarkets; however, lots are often full, and at times customers are left searching for a place to park.

Quick customer turnover is often the case at the corner grocery store. Therefore, customers are seldom found waiting in lines. But local supermarkets are often overcrowded, and there seems never to be enough checkout clerks. Subsequently, long lines form and waiting can take as much as twenty minutes.

Finally, many of the corner grocery stores are run by their owners. This makes it quite convenient for registering needs and complaints. But local supermarkets are usually chain stores and owners are rarely known by the customers; therefore, complaints are registered in various ways. No results, in my opinion, turn out to be very convenient or swift.

In conclusion, it is my opinion that if people are looking for a food store that will be both speedy and convenient to their homes, their best bet would be to go to the corner grocery store. For they're located in your neighborhood, have easy parking, seldom any waiting, and the store owner is often on the premises.

1. "Convenient" in the first sentence is a slippery word. Are students satisfied with its specificity?

2. Ask students to consider the writer's essential generalizations -- that corner stores are often just around the block, and that parking for them is usually convenient. Are they valid enough to lend credibility to the writer's argument?

3. The writer's supporting detail is straightforward, without much elaboration. You might ask students how the writer's reasoning might be made more appealing and persuasive (specific examples?

images of people?). Perhaps they'll feel elaboration is unnecessary.

4. The writer deals with the opposition on every point. Do students find her argument compelling? What about the obvious opposition point she didn't cover (obvious to anyone who shops): generally higher costs in corner stores? Should the point be acknowledged?

5. Ask students to rewrite the final sentence, placing the items in the series in parallel structure.

Argument
ENG 92

The Partnership of Progress

The Town of Pawling and the surrounding area is, for the most part, rural. Many of the younger residents, however, would like to see this area more developed and open to business and light industry. This development would benefit everyone since it would create local jobs, increase tax revenues and help present local businesses to prosper. To discourage new business and light industry is only hurting the community.

The older residents, many of whom are retired, fear that the natural beauty of the area will be destroyed and that there will be a demand for more housing which, in turn, will cause the school population to increase and result in increased school taxes if the area is open to new industry.

The young people who live in Pawling must now travel lengthy distances, some as far as New York City, to seek employment. If they could work and live locally they could shop locally, helping local businesses to prosper.

With the introduction of new business and industry there would be, of course, an increase in local population and this would also help the local businesses. The new industries would also pay local taxes and help ease the burden of the homeowner.

Industry today is very aware of its obligation to local communities and tries to protect the natural environment. There are Federal and local standards regarding pollution which must be met and adhered to, and industries do try to meet all the guidelines which local zoning boards adopt. Industries such as the window factory where I had my interview maintain strict pollution controls. As a matter of fact, when I pulled in for my interview, I saw three deer grazing not 50 yards from the building itself. The area which is zoned for business is located on the main strip of town where there are very few residents who would be upset if new business came into the area.

The problems of pollution and damage to the environment caused by light industry in this rural area are minimal. Based on fair judgment, the benefits would far outweigh the damages of developing this area and would help it grow and prosper.

1. The writer confronts the opposition early, then answers its points gradually as he constructs his own case. How clearly has he rebutted the opponent? Are students always aware that he is doing so? Ask them if they think the writer needs to be more direct in addressing his arguments to the previously stated opposition. (His

rebuttals are subtly incorporated into the body of the paper.) What changes would they suggest? Students may well disagree on this.

2. Do students find the writer's logic convincing -- particularly his contention that new industries would bring new residents to pay more taxes, thus easing the burden of the homeowner?

Argument
ENG 92

Wine in Grocery Stores

The sale of wine seems to be becoming more and more a controversial issue. One controversy stems from the question, should wines be made available to the consumer at the grocery stores? Looking at this touchy issue in an objective fashion, I feel that wines should not be sold in a grocery store. First, the sales from wine in a grocery store would be detrimental to the smaller liquor establishments. Second, it would minimize the control that the liquor authorities have at the present time. The last and most important reason is that more youths under the drinking age might be able to purchase alcoholic beverages without the proper checking of age.

Most of the smaller liquor stores scattered around various towns throughout the country depend on the profits of the wines in order to survive. Making wine available in grocery stores is equal to closing the doors at a small liquor store for a few days a week. This loss of business would cause the smaller merchant eventually to close, for most of the profits depend on the sale of wines.

If wines are made available in the grocery stores, liquor authorities would be less able to maintain their control. With more grocery stores per area than liquor stores, there would be fewer surprise visits from authorities. They would have to spread themselves a lot thinner, for they would have to cover more area. All this adds up to their being less effective than they are now.

Finally, making wines available in a grocery store would give more of our youths the opportunity to purchase alcoholic beverages without the proper control. Even though selling wines in a grocery store may be more profitable to the wineries, and give more exposure to any particular winery, it doesn't benefit the sixteen year old who has a better chance to purchase alcoholic beverages. You see, a grocery store is usually a lot busier than a liquor store at any given time of the day, so checkers would be more reluctant to check for proof of age.

In conclusion, making wines available in the grocery store to the general public may become a catastrophe. The liquor authorities would lose a great deal of control, and a lot of the smaller merchants would be forced to close. But mainly the safety of our youths would be compromised.

1. Students will note the absence of the opposition viewpoint in this essay. Ask them how effective they think the argument is without it. How might the opposition reply to the writer's points?

2. Has the writer been convincing in his appeal? Where? How?

3. Ask students to look at the "it" in the fifth sentence. Are there pronoun reference problems? What?

Argument
ENG 101

An Appeal to "Catholics Against Divorce"

A Committee Circulating Petitions
against the SDRC Group in the St. Columba Parish

This is written with the fervent hope that it will cause your organization to reexamine its opposition to the Single Divorced Remarried Catholics (SDRC) group which meets at St. Columba parish. You indicate in the name of your committee and in the material contained in your pamphlets that you are a "Catholic group." We would, therefore, like to appeal directly to that Catholicism. The word "Catholic" is defined in Webster's Seventh New Collegiate Dictionary in the following manner: "1: COMPREHENSIVE, UNIVERSAL: esp: broad in sympathies, tastes, or interests. 2: of, relating to, or forming the church universal." In all candor, we would like to say that your expressed view that church facilities and support should be denied SDRC in your parish lacks the universality of this definition and is, in fact, a narrow-minded, parochial viewpoint. If your view is accepted, it would by implication consign a group of deserving fellow Catholics to second-class citizenship within the universal church.

You do not appear to be aware of changes that have taken place within your own church since the historic Vatican II Council. While the theological position of the church on marriage as an irrevocable covenant has not been altered, in the aftermath of Vatican II a humane and Christian broadening of the church's position has come about. For the first time, the church now gives some consideration to the necessity for the partners in a marriage to have the mutual ability to establish a satisfactory environment of conjugal life and love. This is evidenced by the relaxation of requirements for church annulments, increased discussion by theologians of the church's position on divorce and remarriage and the initiation of a ministry to the divorced through organizations such as SDRC.

Do you realize the extent of the problems that divorce presents to the Church? There are approximately eight times as many civil divorces granted to Catholics as there are church annulments. It is unclear what motivation underlies the commentary contained in your pamphlets. Surely you do not wish to forever exclude these individuals from the life of this sacred institution, but even if you do, your own church does not. On May 5, 1977, the Catholic bishops of the United States voted 231 to 8 to abolish the penalty of excommunication for divorced and remarried Catholics, which penalty, by the way, existed only in the United States.

Did you know that the Bishop of the Memphis Diocese, Carroll T. Dozier, went so far as to hold a rite of reconciliation to which civilly divorced and remarried Catholics were invited? In this ceremony, he encouraged those in "bad marriage" to seek a remedy to their situation by approaching the diocesan tribunal. This event was of enough interest

that it was attended by one-fourth of all Catholics in the entire diocese.

Monsignor Stephen J. Kelleher, author of Divorce and Remarriage for Catholics? and a former member of the Marriage Tribunal of the Archdiocese of New York from 1943 to 1968 has gone well beyond Vatican II in his thinking and writings. In an article in Commonweal entitled "Lifting Excommunication for Divorce and Remarriage is not Enough," he expressed a concern prevalent among the American priesthood when he stated, "It is my conviction that the findings of religious and secular sciences today open the way for the church to acknowledge in its teaching and its law the right of divorced persons to remarry... The Catholic church would do well to be as warmly present at a second marriage as she is at a first marriage."

Are you aware that SDRC was established by a priest, Fr. Timothy McDonald, out of this clear perception by the church that there was a need to provide a ministry to divorced and remarried Catholics, an ever-growing and up to that time neglected group? Are you also aware that SDRC is a national organization providing this ministry in dioceses throughout the United States? It is prospering because of the need which exists and the church's recognition of its importance in returning estranged Catholics to the healing power of the sacraments.

We also appeal to you upon humanitarian grounds. You share a common humanity, as well as a religious faith, with the members of the SDRC group. However, there is one important distinction: you have not had the misfortune to undergo the tragedy of a marriage that has become damaging and destructive to you as a person. Rather than feeling fortunate and compassionate toward those going through this devastating experience, you do not do credit to your expressed religious convictions or humanity. I wish you were aware personally, as I have become through my association with group members,that the St. Columba SDRC has been instrumental in healing several badly damaged lives and is itself a prime example of true Christian and human compassion.

In summary, we feel your opposition to SDRC is untenable on either religious or humanitarian grounds. You must accept divorce as a Catholic reality that exists before you can accept SDRC, which is merely a response to that reality. We are certain that if you took the time to get to know the members of this group as fellow Catholics and fellow human beings,your opinion would change. The group has assured me that you would be welcome at one of their meetings to witness for yourself the manner in which SDRC functions. We need your understanding and support, not your opposition, if the problem of the alienation of millions of separated and divorced Catholics from the church is ever to be addressed in a humane and rational fashion. SDRC is an attempt to at least begin to do this. We hope that if you consider the subject dispassionately, objectively and honestly, you will reach the same conclusion. We remind you of the biblical admonition, "Judge not, that ye be not judged."

1. The issue framed in the first paragraph seems to be the proposed denial of funds to SDRC to participate in a certain parish. As the paper proceeds, the focus becomes a defense of divorce and remarriage among Catholics. Ask students if they feel the paper suffers from an apparent shift of focus and purpose. They may point out that the Committee wishes to deny funds because it is against divorce and remarriage, and it needs to be convinced of the legitimacy of those actions. Has the writer done what she had to do?

2. Do students feel the argument is logically organized, in a climatic order? Do they agree with the writer's decision to save her "humanitarian" reasons for the last? Why?

3. Is her quotation of authority convincing?

4. Has she given a fair airing of the opposing viewpoint?

Argument
ENG 101

Audience: Board of Education
Vernon Valley School District

There you are, the Board of Education of the Vernon Valley School District, the governing body of 211 employees. How aware are you of the corruption that is taking place every day in our district? I would suggest that you are very aware of what is going on; in fact, I would also suggest that you are involved in much of this corruption yourselves.

You make the policies and set the rules. You hire and fire the staff. You propose the budget and pay the bills. With these powers, how could you be ignorant of what is going on in our district?

Is it not true that of the 211 district employees, 89 are Italian? Of these 89 Italians there were 21 hired during the past five years while the present Board of Education was in existence with no change in members. May I also bring to your attention that of the seven member board, five of you are also of Italian heritage?

Have you ever taken notice of the number of teachers that your high school principal has hired from the state of Connecticut? Is there something wrong with the educational system of New York State? Mr. Jones is a good administrator as far as disciplining the high school students goes. He is feared by students and therefore, presents a clear obstacle for any attempted foolishness by the student body. He also possesses qualities of assertiveness toward his employees, toward the citizens of the town. He has high moral character and is a good family man. I just don't think it seems fair that the majority of the teachers he hires were reared in the state of Connecticut. Sixty five per cent of the teachers that he has recommended for permanent positions are from Connecticut. Did you as the Board of Education never take notice of this when Mr. Jones presented his candidates?

Our Superintendent of Buildings and Grounds has budgeted for a new pick up in the 1981-82 district budget, and you have approved this item to be brought before the public. The district now owns three trucks; one is not four wheel drive and is a 1976 model, but the other two are 1978 and 1980 with plows. How could you, in all good faith, expect the taxpayers of this district to pay for another new truck with a plow when there are only a total of four school buildings to be plowed in the winter? Mr. Evans seems to have free use of these vehicles since he has stated that you have never questioned his use of the trucks or his use of school-purchased gas.

Mr. Buono, were you not a member of the Board of Education eight years ago when your son was hired as a custodial worker? Your son seems to possess those qualities necessary for a good custodian, but somehow I wonder if he was the best candidate for the position at the time of the vacancy. There were fourteen candidates interviewed for the position.

There is also Mr. Greco who works as a school district bus driver while serving as a Board of Education member. I would not consider bus driving the most prestigious job in the world, yet a school board member is a well-respected position. I don't think that a staff member should make decisions concerning his co-workers as well as teachers, administrators and the general public taxpayers. A bus driver is administrating the Vernon Valley School District.

We also have a case in which a board member's wife is a secretary in the district, and this same board member's son owns and operates a local gas station. Is he the best mechanic in town? There are three other gas stations, yet the district trucks are always repaired at Jim's Service. Do we not have mechanics on our staff who are capable of doing repairs, changing oil, changing tires, etc? The secretarial position has been held for 26 years by this Board member's wife, so we can't really blame nepotism for that particular position. She was hired many years before he became a Board of Education member.

You, as the Board are responsible for whatever takes place in the district. All of these incidences that I pointed out are a direct reflection on your positions. Why is it that you allow these things to happen? I wish I had the answer to that question. I could research forever on what takes place, but I will never know why these things take place. We know that you do not receive a salary for being on the Board, and you do put many hours into meetings, negotiations, committees, etc., but we also know that as taxpayers we are paying for your yearly out-of-state trip to the school board members' convention. Last year New Orleans, this year Texas - do you not learn fair play and honesty at these conventions? I think the entire Board of Education structure should be evaluated and restructured. There must be a solution.

1. Students may note the dramatic device used by the writer here: both informing and accusing the Committee she addresses. Do they find it effective?

2. Ask students to describe the writer's persuasive strategy in the fourth paragraph. (She is complimentary of Mr. Jones in some respects, critical in others.) Is the strategy effective? Here and elsewhere, does the writer succeed in suggesting her fairness, her objectivity in the face of damning evidence? How does she attempt to appear fair?

3. Ask students how they would define the issue and the position argued here.

4. Do the many specific details seem logically and carefully organized?

5. Are students convinced by her logic?

6. Look closely at the paragraph describing Mr. Greco's dual positions of school bus driver and Board of Education member. Is the writer's logic clear? Is she mixing two different objections that shouldn't be combined (the lack of job prestige of a bus driver, a staff member making policy decisions as a Board member)? Try to let students uncover the problem themselves.

Argument
ENG 101

To the American Medical Association

Being experts in the field of medicine, you all must be aware of the critical effects of obesity. Often, those in need of weight loss have come to you, seeking aid in their task, and frequently a doctor encourages an overweight patient to lose weight for health reasons. Since we share mutual concern for healthy weight loss, I am motivated to write. I feel that diet groups are a sound alternative to the diet pills and other methods of weight loss prescribed to the obese in the past. Not only are the conventionally-used amphetamines addictive, but they are expensive, often ineffective, and they don't help the dieters after they cease taking the pills. Diet clubs, such as the Appetite Control Center, in which I am presently involved, have proven to be a safe and effective means of weight reduction.

In Appetite Control Centers I feel that the group support is the most conducive factor in the program. In most groups, laymen who have conquered their problem help others who want to do the same. Older members tell newer members about the pitfalls and temptations. They explain how their lives have changed and how happy they are. At the beginning of every ACC (Appetite Control Center) meeting, our speaker exhibits her astounding "before and after" pictures. Group members congratulate other member's smallest success. Consequently, one goes home with positive feelings and the incentive to diet the next week. Often, healthy competition occurs between members to see who can lose the most weight. Participation in a group of people with the same problem can be enlightening because one realizes he or she is not so "different."

Most importantly, a diet club should espouse a well-balanced diet. ACC meets this requirement. As a newcomer to the group, I was astounded to find how much food I was permitted to eat and still lose weight. The diet consists of a measured amount of protein-rich food, carbohydrates, fat, fruit and vegetables to be consumed daily. The practice of eating foods that are nutritious is something everyone in the program learns.

Members of groups such as ACC must be patient with their rate of reduction. The organization does not promote rapid weight loss. It is believed that the slower the weight comes off, the longer it will stay off. Therefore, the average loss per week is approximately two pounds per member. Occasionally people become discouraged with the time it takes to lose weight, but with the encouragement and praise from fellow group members for any amount taken off, one obtains the desire to keep dieting.

In contrast to helping an overweight person lose weight and then putting them on their own to keep their weight the same, ACC and most other diet groups have maintenance programs which work on a highly individualized basis. Once one's weight goal is achieved, certain foods are added to his diet until he starts gaining, then a certain amount of

food is eliminated from his diet. After one's goal is reached, he is free to continue attending meetings at no charge. If his weight exceeds more than two pounds over his goal, he must pay again. Those who have achieved their goal are encouraged to attend meetings monthly.

Losing weight with ACC and most other groups is not cheap. To join, there is a fee of $7.00. Then there is a weekly charge of $3.50. If a meeting is missed, the member is required to pay double the next time. There are no penalty charges for gaining weight and no contracts to sign. ACC feels that dieters should pay because fees represent a commitment that won't be forgotten in a week or two.

Though diet groups work for many, there are, of course, exceptions. Psychiatrist Hilde Bruch noted that occasionally a patient will have "gone to one of their meetings but had found them too unsophisticated and had felt turned off." She stated that, "It seems that people with a more secure self-concept accept... the immediate goal, namely for achieving weight loss, and for them, these group efforts seem to offer a helpful solution."

The diet group I meet with weekly has over 30 members which is considerable in a small town. There are five other ACC groups which meet weekly at other times and locations. As a whole, my group has lost over 1,250 pounds since the first of the year. The effectiveness of the program is mirrored by its members' attendance and satisfaction with their weight reduction. The founder of the program owns a store which sells "legal" goods called "The Culinary Diet Shoppe." The store's popularity and prosperity are evidence of her accomplishment as a dietician.

After participation in, and observation of a specific diet group, I firmly believe that this is the best means of reduction for most people. I have tried many other weight loss plans and gimmicks such as commercial diet pills, fasting, diets in magazines and the Scarsdale diet, yet none have yielded as positive results as the diet group. Other group members I've consulted share this view. Therefore, I strongly recommend the referral of overweight patients to weight loss groups. This form of reduction promotes not only healthier bodies, but healthier minds as well.

1. Is the issue clearly defined? Is the opposition view obvious? What is it?

2. Students might find that the paper drifts, in the latter third of the essay, from a persuasive emphasis to an informative one. To regain the aim of persuasion, does the writer need simply to eliminate a few paragraphs that report information? Or does she also need to set up a more sharply delineated controversy?

3. Ask students to describe the tone here. Is its generally upbeat, casually optimistic attitude a symptom of the lack of a crisp issue?

4. The writer does give brief notice to an opposing view when she quotes psychiatrist Hilde Bruch. Do students feel that view is adequately developed? What more could be said? What do they find themselves wanting to know, if anything?

Community-Base Project
Oral Presentation

ASSIGNMENT

Make a short oral presentation to the class, in which you summarize the purpose and the results of your investigation. Share your interests and enthusiasm for the Project with the class.

Plan to speak for about five minutes. We'll have time for brief questions and answers.

Throughout the term your fellow students have heard and read outlines or complete essays from your project. Now you will give them a whole view of your research. You have become an authority on your subject, and you have the chance to demonstrate your grasp of your material. Make clear the processes which led you to move from your initial subject to the broader concerns of your later research and writing. Demonstrate your intellectual growth throughout the Project by showing it in your summary, not by merely telling us that you've learned much.

You may organize your presentation according to any plan you wish. Consideration of the questions below may help you develop a focus. Answers to some if not all of the questions should be part of your talk; however, it should be coherent with smooth transitions--not just a string of separate answers to the questions.

---What was your primary initial interest in exploring this subject?

---In rapid summary, what did you find out?

--succinct details to make your generalizations lively (an occasional "for instance")

--a focus on what you think the audience should know in order to understand what you've learned

---What was the most surprising information you found out?

---What was the most unexpected event that occurred in the process of research and writing?

---What is the most important insight you've gained from doing the Project?

Suggestions

I enjoy the presentations very much because many students relish the chance to show off what they've learned. And because of their work in interviewing, reading, and writing, they have a basis for acting "professional," like a reporter. Only the student whose efforts have been desultory will have no reasons to strut a bit with the culmination of a months-long project. Of course, some people will be nervous about speaking before the class, but now everyone's knowledge of each other's projects should permit an air of familiarity into which each speaker may ease.

I suggest that you make the five-minute time limit firm, at least for Eng. 92 students. I would give no more than ten to Eng. 101 students. Otherwise, students' presentations may degenerate into endless summary. Be sure they're aware of the fixed time limit when the assignment is made.

Community-Base Project
Final Exam

Throughout the semester you've reviewed in your group the work of three or four of your fellow students. You've listened to the rough outlines of their essays, to their questions which attempted to define new possibilities for exploration, and to the final papers which organized and refined the contents of their study. You should be well-prepared now to evaluate the ways in which you feel one student has (or has not) grown intellectually from working on the Community-Base Project. I will ask each of you to evaluate in writing the work of one assigned student from your group. This paper will constitute the final exam, to be written in class during the last two and one half hour testing period. The student whose work you consider will not see your paper; your evaluation will be given to me as you leave the exam room.

On the last class day before the exam you will prepare by meeting with your assigned partner and re-reading all the major assignments of the Project. You might want to ask him or her additional questions which will help you measure better the degree to which the student has deepened his understanding both of his initial subject and of his subject in a broader context. You may jot down notes to study at home. To the exam itself you may bring only your carefully considered ideas, a dictionary, and the Handbook.

As you consider your partner's work, you will probably ask some or all of the following questions:

--How thoroughly did the student investigate his initial subject? Did he offer detailed, carefully explained information? Surprising information? Do you see any obvious gaps that could have and should have been covered?

--Did the student go beyond the most general lines of inquiry that could have been followed by someone with even the vaguest knowledge of the subject?

--Was the student's choice of subjects for research intellectually challenging? Did he fall back on worn, predictable study that yielded little specific information and did not test his abilities to search for information? Did he show clever, imaginative research, investigating sources not readily available on any luncheonette countertop (Reader's Digest, Time, etc.)?

--Do you feel that you gained significant knowledge and broader understanding of the student's subjects? How?

--What about the writing itself? Do you see progress in the student's ability to express himself clearly? To organize material logically and coherently? To employ different strategies for highlighting material, for introducing and concluding the essays? To eliminate both major and minor errors in sentence structure, mechanics, spelling?

When you write the evaluation, include an introduction and conclusion. Organize the paper around clear points that are central to your approach to the evaluation. For instance, areas of growth may form the blocks of the paper's body, or important, incompletely examined topics that lack specifics. You should emphasize whatever you feel most effectively summarizes the quality of the work.

Length--500 to 600 words.

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